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BY

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सिंघी जैनशास्त्र शिक्षापीठ

सिंघी जैन ग्रन्थमाला–ग्रन्थाङ्क, ४६

प्रधान सपादक - आचार्य जिनविजय मुनि

दाक्षिण्यचिह्नाङ्क श्रीमद् उद्द्योतनसूरिविरचिता

कुवलयमाला

(प्राकृतभाषानिबद्धा चम्पूस्वरूपा महाकथा)

अतिदुर्लभप्राचीनपुस्तकद्वयाधारेण सुपरिशोध्य बहुविधपाठभेदादिभिः
परिष्कृत्य च संपादितम्

★

द्वितीयभागः

रत्नप्रभसूरिका कुवलयमालाकथा

प्रस्तावना, टिप्पणी, सूची आदिसहित

संपादकः

डॉ. आदिनाथ नेमिनाथ उपाध्ये, एम ए, डी लिट्

डीन, कलाविभाग, शिवाजी विद्यापीठ, कोल्हापूर



भारतीय विद्या भवन

चौपाटी: मुंबई–७

१९७०

मूल्य रु. २५

॥ सिंघीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥

अस्ति बङ्गाभिधे देशे सुप्रसिद्धा मनोरमा । मुर्शिदाबाद इत्याख्या पुरी वैभवशालिनी ॥ १
बहवो निवसन्त्यत्र जैना ऊकेशवंशजाः । धनाढ्या नृपसमान्या धर्मकर्मपरायणाः ॥ २
श्रीडालचन्द इत्यासीत् तेष्वेको बहुभाग्यवान् । साधुवत् सच्चरित्रो यः सिंघीकुलप्रभाकरः ॥ ३
बाल्य एवागतो यश्च कर्तुं व्यापारविस्तृतिम् । कलिकातामहापुर्यां धृतधर्मार्थनिश्चयः ॥ ४
कुशाग्रीयस्वबुद्ध्यैव सद्वृत्त्या च सुनिष्ठया । उपार्ज्य विपुलां लक्ष्मीं कोट्यधिपोऽजनिष्ट सः ॥ ५
तस्य मन्नुकुमारीति सन्नारीकुलमण्डना । अभूत् पतिव्रता पत्नी शीलसौभाग्यभूषणा ॥ ६
श्रीबहादुरसिंहाख्यो गुणवांस्तनयस्तयोः । अभवत् सुकृती दानी धर्मप्रियश्च धीनिधिः ॥ ७
प्राप्ता पुण्यवता तेन पत्नी तिलकसुन्दरी । यस्याः सौभाग्यचन्द्रेण भासितं तत्कुलाम्बरम् ॥ ८
श्रीमान् राजेन्द्रसिंहोऽस्य ज्येष्ठपुत्रः सुशिक्षितः । यः सर्वकार्यदक्षत्वात् पितुर्दक्षिणबाहुवत् ॥ ९
नरेन्द्रसिंह इत्याख्यस्तेजस्वी मध्यमः सुतः । सुनुर्वीरेन्द्रसिंहश्च कनिष्ठः सौम्यदर्शनः ॥ १०
सन्ति त्रयोऽपि सत्पुत्रा आप्तभक्तिपरायणाः । विनीताः सरला भव्याः पितुर्मार्गानुगामिनः ॥ ११
अन्येऽपि बहवस्तस्याभवन् स्वस्रादिबान्धवाः । धनैर्जनैः समृद्धः सन् स राजेव व्यराजत ॥ १२

अन्यच्च—

सरस्वत्यां सदासक्तो भूत्वा लक्ष्मीप्रियोऽप्ययम् । तत्राप्यासीत् सदाचारी तच्चित्रं विदुषां खलु ॥
नाहंकारो न दुर्भावो न विलासो न दुर्व्ययः । दृष्टः कदापि तद्गेहे सतां तद् विस्मयास्पदम् ॥ १३
भक्तो गुरुजनानां स विनीतः सज्जनान् प्रति । बन्धुजनेऽनुरक्तोऽभूत् प्रीतः पोष्यगणेष्वपि ॥ १४
देश-कालस्थितिज्ञोऽसौ विद्या-विज्ञानपूजकः । इतिहासादि-साहित्य-संस्कृति-सत्कलाप्रियः ॥ १५
समुन्नत्यै समाजस्य धर्मस्योत्कर्षहेतवे । प्रचाराय च शिक्षाया दत्तं तेन धनं घनम् ॥ १६
गत्वा सभा-समित्यादौ भूत्वाऽध्यक्षपदान्वितः । दत्त्वा दानं यथायोग्यं प्रोत्साहिताश्च कर्मठाः ॥ १७
एवं धनेन देहेन ज्ञानेन शुभनिष्ठया । अकरोत् स यथाशक्ति सत्कर्माणि सदाशयः ॥ १८
अथान्यदा प्रसङ्गेन स्वपितुः स्मृतिहेतवे । कर्तुं किंचिद् विशिष्टं स कार्यं मनस्यचिन्तयत् ॥ १९
पूज्यः पिता सदैवासीत् सम्यग्-ज्ञानरुचिः स्वयम् । तस्मात् तज्ज्ञानवृद्ध्यर्थं यतनीयं मयाऽप्यरम् ॥ २०
विचार्यैवं स्वयं चित्ते पुनः प्राप्य सुसम्मतिम् । श्रद्धास्पदस्वमित्राणां विदुषां चापि तादृशाम् ॥ २१
जैनज्ञानप्रसारार्थं स्थाने शान्तिनिकेतने । सिंघीपदाङ्कितं जैनज्ञानपीठमतीष्ठिपत् ॥ २२
श्रीजिनविजयः प्राज्ञो मुनिनाम्ना च विश्रुतः । स्वीकर्तुं प्रार्थितस्तेन तस्याधिष्ठायकं पदम् ॥ २३
तस्य सौजन्य-सौहार्द-स्थैर्यौदार्यादिसद्गुणैः । वशीभूय मुदा येन स्वीकृतं तत्पदं वरम् ॥ २४
कवीन्द्रेण रवीन्द्रेण स्वीयपावनपाणिना । रस-नाग-अङ्क-चन्द्राब्दे तत्प्रतिष्ठा व्यधीयत ॥ २५
प्रारब्धं मुनिना चापि कार्यं तदुपयोगिकम् । पाठनं ज्ञानलिप्सूनां तथैव ग्रन्थगुम्फनम् ॥ २६
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे चैषा प्रारब्धा ग्रन्थमालिका ॥ २७
उदारचेतसा तेन धर्मशीलेन दानिना । व्ययितं पुष्कलं द्रव्यं तत्तत्कार्यसुसिद्धये ॥ २८
छात्राणां वृत्तिदानेन नैकेषां विदुषां तथा । ज्ञानाभ्यासाय निष्कामसाहाय्यं स प्रदत्तवान् ॥ २९
जलवाय्वादिकानां तु प्रातिकूल्यादसौ मुनिः । कार्यं त्रिवार्षिकं तत्र समाप्यान्यत्र चास्थितः ॥ ३०
तत्रापि सततं सर्वं साहाय्यं तेन यच्छता । ग्रन्थमालाप्रकाशाय महोत्साहः प्रदर्शितः ॥ ३१
नन्द-निध्य-ङ्क-चन्द्राब्दे जाता पुनः सुयोजना । ग्रन्थावल्याः स्थिरत्वाय विस्तराय च नूतना ॥ ३२

तत सुहृत्परामर्शात् सिंघीवशनभस्वता । भा वि द्या भ व नायेय ग्रन्थमाला समर्पिता ॥ ३४
आसीत्तस्य मनोवाञ्छाऽपूर्वा ग्रन्थप्रकाशने । तदर्थं व्ययित तेन लक्षावधि हि रूप्यकम् ॥ ३५
दुर्विलासाद् विधेर्हन्त[1] दौर्भाग्याच्चात्मबन्धूनाम् । स्वल्पेनैवाथ कालेन स्वर्गं स सुकृती ययौ ॥ ३६
इ[1]न्दु-ख[0]-शू[0]न्य-नेत्राब्दे[2] मासे आषाढसञ्ज्ञके । कलिकाताख्यपुर्यां स प्राप्तवान् परमा गतिम् ॥ ३७
पितृभक्तैश्च तत्पुत्रै प्रेयसे पितुरात्मन । तथैव प्रपितु स्मृत्यै प्रकाश्यतेऽधुना पुन ॥ ३८
इय ग्रन्थावलि श्रेष्ठा प्रेष्ठा प्रज्ञावता प्रथा । भूयाद् भूत्यै सता सिंघीकुलकीर्तिप्रकाशिका ॥ ३९
विद्वज्जनकृताल्हादा सच्चिदानन्ददा सदा । चिर नन्दत्विय लोके श्रीसंघी ग्रन्थपद्धति ॥ ४०

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॥ सिंघीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपाटाख्यो देशो भारतविश्रुत । रूपाहेलीति सन्नाम्नी पुरिका तत्र सुस्थिता ॥ १
सदाचार-विचाराभ्या प्राचीननृपते सम । श्रीमच्चतुरसिंहोऽत्र राठोडान्वयभूमिप ॥ २
तत्र श्रीवृद्धिसिंहोऽभूद राजपुत्र प्रसिद्धिभाक् । क्षात्रधर्मधनो यश्च परमारकुलाग्रणी ॥ ३
मुञ्ज-भोजमुखा भूपा जाता यस्मिन् महाकुले । कि वर्ण्यते कुलीनत्व तत्कुलजातजन्मन ॥ ४
पत्नी राजकुमारीति तस्याभूद् गुणसहिता । चातुर्य-रूप लावण्य-सुवाक्-सौजन्यभूषिता ॥ ५
क्षत्रियाणी प्रभापूर्णां शौर्योद्दीप्तमुखाकृतिम । या दृष्ट्वैव जनो मेने राजन्यककुलजा त्वियम् ॥ ६
पुत्र किसनसिंहाख्यो जातस्तयोरतिप्रिय । रणमल्ल इति चान्यद् यन्नाम जननीकृतम् ॥ ७
श्रीदेवीहसनामाऽत्र राजपूज्यो यतीश्वर । ज्योतिर्भैषज्यविद्याना पारगामी जनप्रिय ॥ ८
आगतो मरुदेशाद यो भ्रमन् जनपदान बहून । जात श्रीवृद्धिसिंहस्य प्रीति-श्रद्धास्पद परम् ॥ ९
तेनाथाप्रतिमप्रेम्णा स तत्सूनु स्वसन्निधौ । रक्षित , शिक्षित सम्यक, कृतो जैनमतानुग ॥ १०
दौर्भाग्यात तच्छिशोर्बाल्ये गुरु तातौ दिवगतौ । विमूढ स्वगृहात् सोऽय यदृच्छया विनिर्गत ॥ ११

तथा च —

भ्रान्त्वा नैकेषु देशेषु सेवित्वा च बहून नरान । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्तत ॥ १२
ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च । मध्यस्थवृत्तिना तेन तत्त्वातत्त्वगवेषिणा ॥ १३
अधीता विविधा भाषा भारतीया युरोपजा । अनेका लिपयोऽप्येव प्रत्न-नूतनकालिका ॥ १४
येन प्रकाशिता नैके ग्रन्था विद्वत्प्रशसिता । लिखिता बहवो लेखा ऐतिह्यतथ्यगुम्फिता ॥ १५
स बहुभि सुविद्वद्भिस्तन्मण्डलैश्च स सत्कृत । जिनविजयनाम्नाऽसौ ख्यातोऽभवद् मनीषिषु ॥ १६
तस्य तां विश्रुतिं ज्ञात्वा श्रीमदगान्धीमहात्मना । आहूत सादर पुण्यपत्तनात स्वयमन्यदा ॥ १७
पुरे चाहम्मदाबादे राष्ट्रीयशिक्षणालय । विद्यापीठ इति ख्यात प्रतिष्ठितो यदाऽभवत् ॥ १८
आचार्यत्वेन तत्रोच्चैर्नियुक्त स महात्मना । रस[6] मुनि[7] निधीन्दु[9][1]ब्दे पुरातत्त्वाख्यमन्दिरे ॥ १९
वर्षाणामष्टक यावत सभूष्य तत पद तत । गत्वा जर्मनराष्ट्रे स तत्सस्कृतिमधीतवान् ॥ २०
तत आगत्य सल्लग्नो राष्ट्रकार्ये च सक्रियम । कारावासोऽपि सप्राप्तो येन स्वराज्यपर्वणि ॥ २१
क्रमात् ततो विनिर्मुक्त स्थित शान्तिनिकेतने । विश्ववन्द्यकवीन्द्रश्रीरवीन्द्रनाथभूषिते ॥ २२
सिंघीपदयुत जैनज्ञानपीठ तदाश्रितम् । स्थापित तत्र सिंघीश्रीडालचन्दस्य सूनुना ॥ २३

श्रीबहादुरसिंहेन दानवीरेण धीमता । स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम् ॥ २४

प्रतिष्ठितश्च तस्यासौ पदेऽधिष्ठातृसञ्ज्ञके। अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम् ॥ २५

तस्यैव प्रेरणा प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे ह्येषा प्रारब्धा ग्रन्थमालिका ॥ २६

अथैव विगत तस्य वर्षाणामष्टक पुन । ग्रन्थमालाविकासादिप्रवृत्तिषु प्रयस्यत ॥ २७

'बाण-'रत्न-नवे'न्दु'ब्दे मुबईनगरीस्थित । मुशीति बिरुदख्यात कन्हैयालालधीसख ॥ २८

प्रवृत्तो भारतीयाना विद्याना पीठनिर्मितौ । कर्मनिष्ठस्य तस्याभूत् प्रयत्न सफलोऽचिरात् ॥ २९

विदुषा श्रीमता योगात् सस्था जाता प्रतिष्ठिता । भारतीय पदोपेत विद्या भ व न सञ्ज्ञया ॥ ३०

आहूत सहकाराय सुहृदा स मुनि कृतौ । तत प्रभृति तत्रापि सहयोग प्रदत्तवान् ॥ ३१

तद्भवनेऽन्यदा तस्य सेवाऽधिका ह्यपेक्षिता । स्वीकृता नम्रभावेन साऽप्याचार्यपदाश्रिता ॥ ३२

'नन्द निध्य'ङ्क'-चन्द्रा'ब्दे वैक्रमे विहिता पुन । एतद्ग्रन्थावलीस्थैर्यकृते तेन नव्ययोजना ॥ ३३

परामर्शात ततस्तस्य श्रीसिंघीकुलभास्वता । भाविद्याभवनायेय ग्रन्थमाला समर्पिता ॥ ३४

प्रदत्ता दशसाहस्री पुनस्तस्योपदेशत । स्वपितृस्मृतिमन्दिरकरणाय सुकीर्तिना ॥ ३५

दैवादल्पे गते काले सिंघीवर्यो दिवगत । यस्तस्य ज्ञानसेवाया साहाय्यमकरोत् महत ॥ ३६

पितृकार्यप्रगत्यर्थं यत्नशीलैस्तदात्मजै । राजेन्द्रसिंहमुख्यैश्च सत्कृत तद्वचस्तत ॥ ३७

पुण्यश्लोकपितुर्नाम्ना ग्रन्थागारकृते पुन । बन्धुज्येष्ठो गुणश्रेष्ठो ह्यर्द्धलक्ष प्रदत्तवान् ॥ ३८

ग्रन्थमालाप्रसिद्ध्यर्थं पितृवत्तस्य काङ्क्षितम । श्रीसिंघीबन्धुभि सर्वं तद्गिराऽनुविधीयते ॥ ३९

विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा । चिर नन्दत्विय लोके जिनविजयभारती ॥ ४०

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Kuvalayamālā, Part I, Singhi J Series No 45
(Published in 1959)

SINGHI JAIN SERIES

and

Late BABU SHRI BAHADUR SINGHJI SINGHI

My dear, sincere and noble friend, Babu Shri Bahadur Singhji Singhi, who, under my special inspiration, had founded this *Singhi Jain Series* in 1931, in sacred memory of his saintly father, Babu Shri Dalchandji Singhi and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress since its inception and to find it in more advancing and comprehensive form in future cherished an intense desire *which resulted in associating the Series with the Bharatiya Vidya Bhavan,* according to a scheme outlined by me Full five years have passed since the sad demise of that noble man In his revered memory, I am penning a few lines here

*

On the 7th of July, 1944 Babu Shri Bahadur Singhji Singhi left his mortal coils *at the comparatively early age of fiftynine His loss has been widely felt* His aged mother received this rude shock so ill that she did not long outlive him His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor To me his loss has been personal My contact with him was a turning point in my life Whatever I have been able to achieve during the past eighteen years, in the field of scholarship is due directly to him The financial assistance with which he backed my activities was the least of his contributions. But for his love of scholarship with which he inspired me this chapter of my life would have been entirely different

Babu Shri Bahadur Singhji Singhi was born in Azimganj Murshidabad in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal, but thanks to the energy and enterprise of Singhji's father, Babu Shri Dalchandji Singhi, the family firm became a very flourishing concern

Babu Dalchandji Singhi was born in Azimganj (Murshidabad) in the Vikram Samvat 1921 (1865 A D), and died in Calcutta on the 30th December, 1927 Owing to financial difficulties, Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14 The family had been carrying on business in the name of Messrs Harisingh Nehalchand for a long time though, in those days, it was not at all a prominent firm But having taken the reins of the firm in his own hands, Babu Dalchandji developed it on a very large scale, and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of 'Harisingh Nehalchand" came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singhi's toils were immense, and the reputation of the firm in commercial circles was, indeed, unique

Having thus brought his jute business to the most flourishing condition, Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C P), limestone deposits of Sakti State and Akaltara, and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States. His scheme for the Hiranyakeshi Hydro-Electric Project and manufacture of aluminium from bauxite ores, the first of its kind in India, is

yet to be developed His mining firm, Messrs Dalchand Bahadur Singhi, is reputed to be one of the foremost colliery proprietors in India While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 24-Perganas, Rangpura, Purnea, Maldah, etc.

But the fame of Babu Dalchandji Singhi was not confined to his unique position in commercial circles He was equally well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below

When Mahatma Gandhi personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singhi gladly handed over to him a purse of Rs 10,000

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000, and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs 21,000, in which he paid Rs 10 000 for one bale of jute which he had himself contributed His anonymous donations are stated to have amounted to many lacs

In his private life Babu Dalchandji Singhi was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed His private studies were vast and constant His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions He was also well-versed in the Yoga-darsana During the latter part of his life he spent his days mostly in pilgrimage and meditation Noted throughout the district and outside for his devoutness, kindness and piety he is remembered even now as a pride of the Jaina community

During the last days of his life, Babu Dalchandji Singhi cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars But fate had decreed otherwise, and before this purpose of his could become a reality, he expired

*

However, Babu Bahadur Singhji Singhi, worthy son of the worthy father, in order to fulfil the noble wish of the late Dalchandji Singhi, continued to help institutions like the Jaina Pustaka Pracaraka Mandala, Agra, the Jaina Gurukula, Palitana, the Jaina Vidyabhavana Udaipur, etc. and also patronized many individual scholars engaged in the publication of Jaina literature Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Shri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singhi, and whom the latter had always held in very high esteem In the meanwhile, Babu Bahadur Singhji Singhi incidentally met the late Poet, Rabindranath Tagore, and learnt of his desire to get a chair of Jain studies established in the Visva Bharatī, Shantiniketan Out of his respect for the Poet, Babu Śri Bahadur Singhji readily agreed to found the Chair (provisionally for three years) in revered memory of his dear father, and pressingly and cordially invited me to organize and conduct the same I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of Visva-Bhāratī, the grand creation of the great Poet, Rabindranath

During the period of 10 years of my Principalship of the *Gujarat Puratattva Mandir*,

Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk lore etc., which had been lying hidden in the great Jaina Bhandars of Patan, Ahmedabad Baroda, Cambay, etc I induced my noble friend Babu Bahadur Singhji Singhi also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jaina texts and studies prepared on the most modern scientific methods Hence the inauguration of the present Singhi Jaina Series

At an early age Babu Bahadur Singhji joined the family business by pushing ahead with his father s enterprises, and succeeded in making the firm the foremost in the mining industry of Bengal and Central India Besides he also acquired vast zamindaries and had interests in many industrial and banking concerns This early preoccupation with business affairs prevented his having a college education But Singhji was studious and introspective by nature He devoted all his spare time to study and cultural development He acquired an excellent command over several languages Art and literature were the subjects of his choice He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings coins, copper-plates and inscriptions His manuscript-collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them His numismatic collection especially of Kushan and Gupta coins, is considered the third best in the world He also had a good and large collection of works of art and historical importance Singhiji was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan He was also the President of the Jaina Swetambara Conference held in Bombay in 1926 Though he had made no special study of law he was well up in legal matters On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian More than three-fourths of the six lakhs and over of his donations were for non Jain causes More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name

To the Hindu Academy, Daulatpur, Rs 15 000/-
to the Taraqi-Urdu Bangala 5 000/-
to the Hindi Sahitya Parishad 12 500/-
to the Vishuddhanand Sarasvati Marwari Hospital 10 000/-
to several maternity homes 2,500/
to the Benares Hindu University 2 500/-
to the Jiaganj High School 5,000/-
to the Jiaganj London Mission Hospital 6 000/-
to the Jain Temples at Calcutta and Murshidabad 11 000/-
to the Jaina Dharma Pracharaka Sabha Manbhum 5 000/-
to the Jaina Bhavan, Calcutta, 15 000/-
to the Jain Pustak Prachar Mandal, Agra, 7 500/-
to the Agra Jain Temple 3 500/-
to the Ambala Jain High School, 2,100/-
for the Prakrit Kosa 2,500/-
to the Bharatiya Vidya Bhavan 10 000/-

At the Singhi Park Mela held in December, 1941, at his Ballyganj residence in which Viscount Wavell, then Commander-in-Chief and Lord John Herbert, Governor

of Bengal, and Lady Herbert participated, he donated Rs 41,000/- for the Red Cross Fund

*

Really speaking, he did not in the least hanker after name and fame even though he was a multi-millionaire and a big Zamindar, and even though he was a man of superior intellect and energy He was by nature taciturn and a lover of solitude Art and literature were the pursuits of his choice He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture painting coins, copper-plates, inscriptions manuscripts etc He spent all his spare time in seeing and examining the rarities which he had collected in his room, as well as in reading. He was seldom seen outside and he rarely mixed with society and friendly circles Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races, visiting clubs, undertaking pleasure trips etc, and they spend enormously over them, but Singhiji had none of these habits Instead of wasting money on such things, he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature Donations to institutions and charities to individuals were, for the most part, given by him anonymously I know it from my own experience that these gifts donations and charities reach a very high figure at the end of every year But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now indicative of this characteristic of his nature In the year 1941 he shifted, like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time Taking into consideration the then grievous condition of the country as well as the excessive scarcity of grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity Thereafter the problem of food became rather more serious and the prices had risen inconceivably high. Babu Bahadur Singhiji Singhi could have earned four to five lacs of rupees if he had like many other miserly merchants sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations and had been daily distributing freely the grains among thousands of poor people who showered blessings on him, and he enjoyed a deep self-satisfaction This is the most recent example that puts us in adequate knowledge of his silent munificence

Really he was a very silent and solid worker and he had no desire to take active part in any controversies social or political, though he had sufficient fitness and energy to do so Still, however, he was skilful enough to do what was proper at the particular time The following incident will best illustrate this statement It was in the fitness of things that a wealthy multimillionaire like him should give an appropriate contribution to the war funds With this end in view he arranged in the second week of December, 1941, an attractive show, styled *Singhi Park Mela* in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and lady Herbert as well as the Commander-in-chief (later the Governor General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds

*

As mentioned above, the Series was started, in 1931, A D when I worked as a Founder-Director of the Singhi Jain Chair in Visvabhārati Shantiniketan, at Singhji's request. It was, then, our aspiration to put the *Singhi Jain Chair* and the *Singhi Jain Series* on a permanent basis and to create a centre at Visvabhāratī for the studies of Jain cult in difference to the wishes of the late Poet Rabindranath Tagore But unfor-

tunately I was forced to leave this very inspiring and holy place on account of unfavourable climatic conditions etc which I had to face during my stay of about four years there I shifted therefore from Visvabharati to Ahmedabad where I had formerly resided and worked in those glorious days when the *Gujarat Vidyapitha* and the *Puratattva Mandira* had been established as a part of the movement for national awakening and cultural regeneration I went there in the hope that the reminiscences of those days and the proximity of those places would serve as sources of inspiration in my literary pursuits

During this period of my aim of life had centred round the Singhi Jain Series and I devoted every iota of my energy to its development and progress

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In June 1938 I received to my agreeable surprise a letter from my esteemed friend Śrī K. M Munshi who was then the Home Minister of the Congress Ministry of the Bombay Presidency In that letter he had mentioned that Sheth Śrī Mungalal Goenka had placed a liberal sum of two lakhs of rupees at his disposal for the establishment of a good academic institution for Indological studies and he had asked me to come down to Bombay to discuss and prepare a scheme for that Accordingly, I came here and saw Munshiji Knowing that he had a fervent desire of founding at Bombay an institution of the type of the Puratattva Mandira I was extremely delighted and I showed my eagerness to offer for that such services as might be possible for me We then began to draft out a scheme and after some deliberations and exchange of ideas the outline of the *Bharatiya Vidya Bhavana* was settled Accordingly on the auspicious full moon day of the Kartika of 1995 (V S) the opening ceremony of the Bharatiya Vidya Bhavana took place amidst the clappings and rejoicings of a magnificent party which was arranged at the residence of Munshiji The brilliant achievement and the wide publicity which the Bhavan has been able to secure during its short career of the last few years bear eloquent testimony to the inexhaustible fund of energy and unsurpassed skill of Munshiji As I am inseparably linked up with it from its very beginning I also feel the same amount of joy and interest at the Bhavan s progress as Śrī Munshiji its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities

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On the other hand the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking meditation researches and writings have all been devoted to the development of the Series As life passes on the time of activity is also naturally shortened and therefore it was quite appropriate now for me to chalk out lines of its future programme and permanence

As Babu Bahadur Singhji Singhi the noble founder and the sole patron of the Series had placed the whole responsibility of the Series on me from its inception he had also the right to expect that more and more works might more speedily and splendidly be published I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature On the works of the Series he had spent through me more than 75 000 rupees during his life-time But he had not even once asked me during this long period of a dozen years, as to how and for what works the amount was spent. Whenever the account was submitted to him, he did not ask for even the least information but sanctioned it casting merely a formal glance on the account sheets He however discussed very minutely the details regarding things such as the paper types, printing binding get-up etc as well as internal subjects like Preface and others and occasionally gave very useful suggestions thereon with deep interest. His only desire being to see the publication of as many works as possible in his life-time he was always ready to spend as much after it, as required. He did not labour under a delusion that the things should be done in this or that way when he was no more

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Shri Munshiji, to the effect that if the Singhi Jain Series be associated with the Bhāratīya Vidya Bhavana, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature This wellintentioned desire of Munshiji was much liked by me and I conveyed it in a proper form to Singhiji who was besides being a Founder-Member of the Bhavan, also an intimate friend of Munshiji since long Eventually he welcomed this idea I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt Sukhlalji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhiji Luckily we all four met in Bombay in the bright half of Vaisākha (V S 1999) and on one auspicious day we all sat together and unanimously resolved at the residence of Munshiji, to entrust the Series to the Bhavan

According to that resolution, the publication of the Series thereafter began under the management of the Bharatiya Vidya Bhavan under my sole supervision and direction

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In addition to transferring all sorts of copyright of the Series, Singhiji also donated a liberal sum of Rs. 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan In appreciation of this generous donation of Singhiji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the '*Singhi Jain Śāstra Śikṣāpitha*"

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In the mean time we considered to purchase for the Bhavan a well-equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter I then went to Calcutta for this very purpose and started negotiations through Singhiji with the professor whose demand was somewhere about Rs 50 000 Singhiji asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long as donors like himself were there He smiled at it with a suppressed sense of satisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be He considered seriously my candid utterance and made up his mind from that moment, luckily of course for the Bhavan, to donate the Library to the Bhavan He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me the bargain could not be struck He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same As was natural with him, he disallowed me at the same time from making known his intentions to any one From close association with him I very well knew this aspect of his sober mind This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue to his intentions till they were put into practice But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself, but his eldest son and my beloved friend, Babu *Shri Rajendra Singh* has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs 50 000 for the purpose

Singhiji began to take keen interest in the progress and development of the Bharatiya Vidya Bhavan, seeing that it had at last become the centre of research and literary activities of Shri Munshiji and mine In his last visit to Bombay he had also expressed

to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works an be brought out with added speed He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, wishing me not to worry at all concerning the expenses He mentioned that he would not feel satisfied even if the present rate of the publication which three to four works annually be raised to two works per month What a noble zeal and a domineering passion for the advancement of learning and literature!

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large-scale production of the works in the Series and its extension in pursuance of his eager desire

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By the end of 1943 his health began to decline In the first week of January, 1944, when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell Notwithstanding his ill-health he talked to me for more than a couple of hours on the day of my arrival there The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health He discussed with absorbing interest the details of the Samiti s proposed History of India, a subject of great interest to him I could see that he was at that time quite forgetful of his physical ailments Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits

On the 7th January his health took a turn for the worse On the 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming 'Who knows whether we shall meet again or not?" I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health But while I was stepping out of his room, my eyes were full of tears and his last words began to eat into my heart Ill-luck prevented our second meeting That lofty and generous soul finally left its mortal habitat at mid-day on 7th July, 1944 May his soul rest in peace!

★

SINGHIJI'S WORTHY SONS

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large still it is indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons His sons, Babu *Rajendra Singhji* and Babu *Narendra Singhji* are treading the foot-steps of their revered father It gives me great pleasure to record here that during the past five years on the Series alone they have spent more than Rs 50 000 They also handed over a sum of Rs 5 000 to the Indian Research Institute of Calcutta for the publication of the Jain works in Bengali language

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I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs 50 000 for the purchase of the famous Nahar Collection of Indological works which now forms a most precious part of the Bhavan's library Babu Narendra Singhji has donated Rs 30 000 for the foundation of a Jaina Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs 15 000 He liberally gave Rs 5 000 on the occasion of the celebration of Virasasana Mahotsava in November 1944 which was held by the Digambar Jain Samaj Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sarak tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the *Singhi Jain Series* and requested me to bring out as many works as possible at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literatures and culture

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In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhji's memory by naming its Indological library as *Babu Bahadur Singhji Singhi Library* Further one of its main halls will bear his name as *Babu Bahadur Singhji Singhi Hall* The Bhavan's Jain Department will also be known as the *Singhi Jain Shastra Shikshapith*

Bharatiya Vidya Bhavan

BOMBAY

7th July 1949

JINA VIJAYA MUNI



दानशील, साहित्यरसिक, संस्कृतिप्रिय

स्वर्गीय बाबू श्रीमान्

बहादुर सिंहजी सिंघीजी

को

सादर समर्पित.

इस ग्रन्थमालाके जन्मदाता और पोषक वे ही थे।
उन्हीके संकल्पसे ग्रन्थमाला फली फूली
और उन्हीके प्रोत्साहनसे मैंने
इस ग्रन्थमालाको परिपुष्ट
करनेका भरसक
प्रयत्न किया।

मुनि जिनविजय

GENERAL EDITORIAL

Ācārya Harıbhadra (c 750 A D), Uddyotanasūri (779 A D) and Siddharṣi (906 A D) were great Teachers and eminent Authors Uddyotana was an immediate *sisya* and Siddharṣi, a *paramparā-sisya* of Haribhadra from whose works both of them derived inspiration Their works *Samarāiccakaha, Kuvalayamāla* and *Upamitibhava-prapañcā kathā* are significant didactic tales, full of moral fervour They aim at curbing if not altogether eliminating, baser human instincts, so that men and women grow into balanced individuals, respect others as much as themselves, and contribute to building up a really cultured society Their works have been my favourite subject of study The eminent Indologist, the late *H. Jacobi* , wrote an original paper on the *Upamitibhava prapañcā kathā* (Bonn 1891), and later, edited both the *Upamitibhava-prapañcā kathā* (in collaboration with *P. Peterson*) and *Samarāiccakahā* for the Bibliotheca Indica The *Upamiti* is a remarkable allegory The *Samarāiccakahā* is a classical piece rich in cultural data The *Kuvalayamalā* contains abundant linguistic material for a researcher in Middle Indo-Aryan in addition to the wealth of cultural details

I myself wanted to edit the *Kuvalayamālā*, and, had, in fact, got one forme of it even printed, by way of specimen, as early as 1931 But, owing to my other literary preoccupations, I had to keep it aside for some time As the General Editor of the Singhi Jain Series, I was very much impressed by the methodology and meticulous scholarship of *Dr A N Upadhye*, Kolhapur His editions of the *Bṛhatkathākośa* and the *Līlāvaī* were included in this Series I had given the basic material of the *Līlāvaī* to him, and his superb edition of it with a scholarly Introduction won the praise of eminent scholars like *L Renou* in Europe and *Dr V Raghavan* in India, as is obvious from their reviews Impressed by his scholarship and painstaking habits, I felt like requesting him to edit the *Kuvalayamālā* I placed at his disposal some rare material, especially the photographs of the Jaisalmer Mss

Dr A N Upadhye acceeded to my request, rose to the occasion and has now fulfilled one of my great desires I am quite aware of the trials through which he has passed while working on this edition which absorbed a major part of his time during the last fifteen years and more

In my *kimcit-prāstāvika* to the First Part, I have already explained the circumstances under which this edition was undertaken The late *H Jacobi* was very keen that the *Kuvalayamālā* should be critically edited and published The late *H. Luders* and *W. Schubring* (who passed away on 13-4 69) showed keen interest in this work The First Part containing the Prākrit Text and Various Readings was published in 1959, and the *Kuvalayamālā-kathā* in Sanskrit by Ratna

prabhasūri was separately issued in a limited number of copies in 1961 For reasons beyond anybody's control, the publication of this Second Part, No 46 of the Singhi Jain Series, was delayed It includes the Introduction by the Editor A Cultural Note on the *Kuvalayamālā* by the late *Dr Vasudev Sharan Agrawala*, the text of the *Kuvalayamālā-kathā* of Ratnaprabha, the Gāthāsūcī, Notes by the Editor and the concordance of the printed text of the *Kuvalayamālā* with the two Mss, J and P, and Index etc

The learned Introduction of Professor *Upadhye* is characterised by the thoroughness and meticulous scholarship so usual with all his writings After carefully studying both the Mss, he has evolved his discipline of text constitution and followed it with great success His Introduction is a substantial study of the various aspects of the *Kuvalayamālā* and of the personality of its gifted author His Notes are a rich mine of information and testify to his wide reading both in Sanskrit and Prakrit literatures and of the critical studies connected with them *Dr Upadhye* has earned the gratitude of scholars interested on Indic studies by critically editing both the Prākrit and the Sanskrit works and by shedding a flood of light on them and on their authors in his scholarly Introduction and Notes His is an all sided study of the *Kuvalayamāla* He has certainly added to the prestige of the Singhi Jain Series which has already received great praise

My sincere thanks are due to late *Dr V S Agrawala* who contributed to this volume a Cultural Note on the *Kuvalayamalā* and to my friend *Dr L. Alsdorf* who kindly agreed to our request and wrote a Foreword to this publication *Dr Alsdorf* is the doyen of Prākrit and Jaina studies in Europe a worthy successor of the late *Dr W Schubring*

The late *Shriman Bahadur Singh Singhi* was a great philanthropist and a patron of learning It is due to his munificence and noblehearted ness that the Singhi Series could achieve so much distinction in the annals of Indian learning On the eve of my life I look upon it as a duty to remember him with gratitude by dedicating this Volume to him My thanks are due to both *Shri Rajendra Singh Singhi* and the late *Shri Narendra Singh Singhi* who have been upholding the great traditions of their family I feel sorry that *Shri Narendra Singhaji* did not live to see the publication of the *Kuvalayamālā*, Part II, in which he was keenly interested

I cannot adequately express how happy I feel in seeing this work published in such a worthy form The same Hrīdevī who inspired Uddyotanasūri to compose this work has perhaps stood by *Professor Upadhye* who completed this edition with arduous labour and great patience This is my humble *pūrnāhuti* in the cause of Indian learning

In conclusion, I should only quote a few lines from the *Kuvalayamālā* of Uddyotana himself:

उज्जुय-पय-गमणिल्ला सरलुल्लावा य भूसण-विहूणा ।
दुग्गय-बाल व्व मए दिण्णा तुह सुयण णेहेण ॥
णेहं देज्ज इमीए खलिय छाएज्ज वयणयं पुलए ।
अहवा कुलस्स सरिस करेज्ज हो तुज्झ जं सुयणा ॥
दंसिय-कला-कलावा धम्म-कहा णेय-दिक्खिय-णरिंदा ।
इह लोए होइ थिरा एसा उसभस्स कित्ति व्व ॥

Anekanta Vihara
Shreyas Colony, P.O.
Navarangpura, Ahmedabad-9.
28-8-1969

MUNI JINA VIJAYA

of Hamburg Hamburg (W Germany), to have contributed a Foreword to this volume for which both the General Editor and myself are very thankful to him As the work lingered on for many years, now and then some of my post graduate students helped me in checking the colla tions, and I should specially mention the name of *Prof M S Ranadive*, Satara My friend the late lamented *Dr V S Agrawala* contributed a Cultural Note on the *Kuvalayamālā* with his usual academic zeal What pains me most is that he did not live to see the note printed *Muni Shri Punyavijayaji* has been helpful and keenly interested in my studies all along He read the whole of the *Kuvalayamālā*, along with his younger colleagues, and made a number of suggestions on the read ings, and most of them are included by me in the Notes I am so grateful to him I also record my sincere thanks to the Manager, Nirnaya Sagar Press Bombay, and to the Manager, Sharada Press, Mangalore, but for whose cooperation I would not have been able to present this volume in the present form.

The Singhi Jain Series has carved a name for itself in the records of Sanskrit and Prakrit publications My thanks are due to *Shri Rajendra Singh Singhi* and the late *Shri Narendra Singh Singhi* who have been very keenly interested in the publication of the *Kuvalaya mala* What pains me is that *Shri Narendra Singhiji* did not live to see in print this Second Part

Lastly, I would be failing in my duty, if I did not record my sincere gratitude to the University Grants Commission, New Delhi, for having so graciously made me the Grant intended for Retired Teachers It is this timely aid that has enabled me even after retirement from service, to pursue my researches in my specialised branches of Indology with the peace of mind all such work needs

karmany evādhikāras te |

Dhavala
VIII, Rajarampuri
Kolhapur 1
July 21, 1969

A N UPADHYE

a	ā	i	ī	ī	u	ū	o
e	ka	kka	kkha	kṣa	kha	ga	gga
ggho	gha	ca	cci	ccha	cha	ja	ju
jja	jjha	jñaḥ	jha	ṭa	ṭṭa	ṭṭha	ṭha
ṭho	ḍa	ḍḍa	ḍḍha	ḍha	ṇa	ṇḍa	ta
tu	te	ttu	ttū	ttha	tha	da	dū
dda	ddhaṁ	dha	na	nta	pa	ppa	ppha
pha	pha	bbhi	bha	ma	me	mhe	ya
ra	rū	rṇṇ	la	lla	va	śa	ṣ
ṣṭaṃ	sa	ha	ṇha	lha	*	6	51

- S.N.Ghorpade

* Symbol at the close of a paragraph or section.

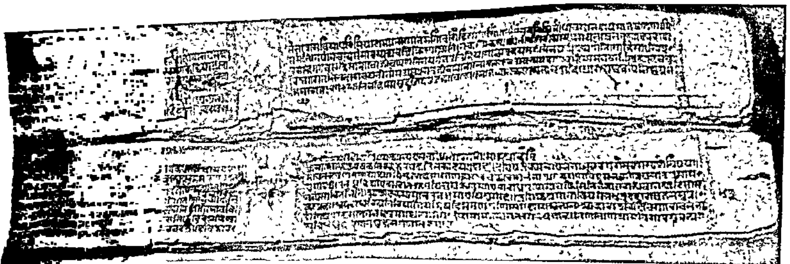
DRAWING OF THE SELECT AKṢARAS OF THE MS. J OF the Prākrit Kuvalayamālā

a	ā	i	ī	u	ū		
ka	ku	kṣa	kha	kkha	gs	[illegible]	[illegible]
gha	ca	cca	ccha	cha	ja	[illegible]	[illegible]
jjha	jha	ṭa	ṭṭi	ṭṭhaṁ	ṭṭhi	[illegible]	[illegible]
ḍe	ḍḍī	ḍḍha	ḍha	ṇa	ṇṇa	[illegible]	[illegible]
ta	tti	ttho	ttho	thi	dī	[illegible]	[illegible]
dde	ddha	dha	na	nna	pa	ppa	ppha
pha	ba	bbhe	bha	ma	mhā	ya	ra
ru	rū	la	lla	lhā	va	rśi	ṣaṁ
sa	ste	na	hu	*	**		kka

- S.S. Dongarsane

* Symbol at the close of a paragraph or section.

** The symbol of <u>bhale</u> at the beginning of the work.



Portions of the palm-leaf Ms. (No. 58 of 1880–81, Bhandarkar O. R. Institute, Poona), *folios Nos.* 44a (*half*) and 43b (*half*), of the *Viśeṣāvaśyakabhāṣyavṛtti*, see the Intro p. 6, *footnote 1.*

Kuvalayamālā, Ms P, 1) first page (1b), ending with *kim tena jaï*, printed text p 2 15 and 2) last page beginning with *re dinno jinaniveśā* etc , printed text p 282 7 (see v *I*).

INTRODUCTION

1 CRITICAL APPARATUS

The Prākrit text of the *Kuvalayamālā*, critically edited here for the first time, is based on the material from the following Mss

P - This paper Ms , written in Devanāgarī characters, belongs to the Deccan College Collection, and is now deposited at the Bhandarkar Oriental Research Institute, Poona, No 154 of 1881-82 It has 133 folios, the first being written on only one side. It measures 32 5 by 12 5 cms The mode of writing is uniform, but it changes on page 80*a*, line 8 There onwards, the letters are slender, the ink is more thick, and the writing point a little more broad To begin with, there are 18 lines on each page for some 8 pages and then 17 lines on each page, and then again 18 lines from p 81*a* onwards where, as noted above, the writing is more compact with smaller letters In full lines there are some 72-77 letters in the earlier part, but they rise to 76-80 in some lines where the writing is more close

This Ms is well preserved on the whole The paper is good, though turned brownish now Some corner portions are exposed to moisture with the result that there is darker appearance, and the ink also is rubbed in some places Here and there the white ants have eaten the edges of some folios and bored holes too in the middle The edges of some folios are lately mended with paper pasted along the border The first folio, which was damaged in the corner, has a back-sheet lately pasted, while the last folio is more thick originally Folio 2 is torn but mended with transparent paper, and some of its letters are rubbed away The written portion on a page measures about 9 5 by 27 cms On the right and left sides there are two marginal lines (in black ink) sometimes single and sometimes double There is a decorative blank space (sometimes written ornamentally with some letters from the running line as on folios 25-7, 115-6, 119 21, 125-27) in the centre of a page, and this space was necessary for the string-hole in the palm-leaf Mss This Ms is written in black ink Here and there the numbers of Gāthās (wherever they are put), the double or single Danda, beginnings of fresh topics, terms like *ahavā, avi ya, tattha vi, cha, tam jahā, kim* etc are spotted with red chalk (*gairuka*) The top left-hand corner of the margin bears the name *Kuvalayamālā* (sometimes contracted as *kuvalayamā, kuva o mālā* etc) in Devanāgarī and the right-hand corner of the page below has the page number, this being the back-side of the folio Taking the folio No 25, one side say 25*a* has no title and page-number which are put on 25*b* The letters which the copyist could not read from his exemplar are left blank by him only with the head-lines or serifs. The traces of the use of modern black, red and green pencil and of red or blue ink are also seen here and there to mark some references of geographical, historical, cultural and literary interest There are a few marginal additions and corrections those on pp 26*a*, 39*b*, and 51*b* are modern, while that on p 80*b* is perhaps of the copyist himself

The Ms has the following beginning after the symbol of *bhale* (with two Dandas on both the sides) which looks like Devanāgarī sixty (see the chart of its *akṣaras*)

उ नमो वीतरागाय ॥ पढम नमह etc

It ends thus

समाप्तेय कुवलयमाला नाम कथा ॥ छ ॥ ग्रंथसंख्या सहस्र ॥ १०००० ॥ कृति [:] श्रीश्वेत-पट्टनाथमुनेर्दाक्षिण्यलाञ्छनस्य उद्योतनसूरे [:] ॥ छ ॥ छ ॥

The above number of the *granthāgra* is written after covering the original writing with yellow paste

There is no record here of the age of the Ms , but according to expert opinion this Ms may be assigned to the 15th century A D and is thus slightly more than four hundred years old The copyist of this Ms has often confused between *v* and *dh*, *n* and *l* perhaps he or his predecessor has not carefully read the *ādarśa prati* He numbers serially only a few verses at the beginning He consistently uses *padimātrā* or *prsthamātra*, though here and there *e* and *o* show the top-strokes His *jja* looks like *dya* and is read by some as *jya* The letters *ch* and *cch* are not duly distinguished by him Though there are many scribal slips and usual lapses, the copyist has a neat hand throughout He distinguishes his *u* and *o*, with a dot or stroke on the top of the latter

In orthography, this Ms is more inclined to the use of *ya-śruti*, though there are cases where it is not used (printed text p 4, line 8 *raiā*, but in the next line *raiya*) It has some cases of inorganic *t* as well On the whole very often it uses *n* initially and in a conjunct group, though there are cases of initial *n* and of *nn* It uses *anusvara* almost as a rule and not *parasavarṇa* In a few cases, *m* is used generally at the end of a line or so Conjunct groups like *cch*, *jjh* and *tth* are written even after an *anusvāra* In Sanskrit passages, in the conjunct groups with *r* as the second member, the other consonant is written double (the developing partner unaspirated with the aspirated remnant) In this volume are included the drawing of the select *akṣaras* of this Ms as well as the block-prints of the photographs of its two pages Nos 1*b* and 133*b* The page 35*a* is reproduced by F B J KUIPER in his paper 'The Paisaci fragment of the Kuvalayamālā', *Indo-Iranian Journal*, vol I - 1957 - NR 3

J - This is a palm leaf Ms of the *Kuvalayamālā* belonging to the Big Bhandāra at Jaisalmer[1] It contains 254 leaves, each leaf measuring 58 5 by 6 4 cms The breadth noted is obviously at the centre of the widest leaf, because it decreases at some corner or the other and varies from leaf to leaf Muni ŚRI JINAVIJAYAJI placed at my disposal 54 photographs each measuring 29 3 by 24 2 cms put on mounts 39 4 by 31 8 cms and containing some ten pages (of one side of the leaf or the other) of the palm leaves[2] While arranging the leaves for photographing, a few pages are repeated in different plates In this lot are included the photographs of the wooden boards of the *Candra prajñapti* and *Bhagavatīvrtti* and of some of the leaves of the *Vilāsavatī-Kathā* The palm-leaves Nos 1 and 254

[1] C D DALAL and L B GANDHI *A Catalogue of Mss in the Jain Bhandars at Jesalmere* p 27, also Intro p 42 G O S XXI Baroda 1923

[2] There is a set of photographs also in this Oriental Institute, Baroda

are written on one side only. Munijī also gave me a transcript prepared from the palm-leaves directly, and a copy of this, got prepared by me, I repeatedly used while preparing my press-copy. Though I have not handled the palm-leaves directly, every reading recorded by me is checked in the light of the photographs in which the leaves are of reduced size, a little less than half. As it was difficult to read them with naked eyes, a few photographs I got enlarged to 51 by 40.7 cms., and therein the letters were easily readable, though due to not-very-sharp focus some leaves gave a blurred appearance. The original Ms., I imagine, must be an admirable piece of calligraphic workmanship.

The number of lines varies from 4 to 7 on different pages depending on the breadth of suitable writing space available on each side of the leaf. Each full-length line contains letters (including *daṇḍas* etc.) ranging from 135 to 140. Excepting the first and the last, all the folios are written on both sides in black ink. The written portion on each page gets divided into three parts with space and a hole (for the string) in between them. There is margin left at both the ends. Some leaves are broken at the ends here and there, and as the photographs indicate, on a few pages the ink is rubbed. Perhaps the letters could be read easily in the original palm-leaves, because what is apparently blurred is duly copied in the transcript prepared directly from the palm-leaves.

The leaves bear page-numbers on one side only, on the left-side margin (generally at the centre) in symbolic syllables, standing vertically, i.e., one below the other, the lowest syllable forming the first place; and on the right side margin (also at the centre) in numerals written horizontally. A careful study of these symbolic syllables discloses that they are practically covered by the excellent table drawn up by Muni Śrī PUṆYAVIJAYAJI.[1] Some of the symbolic syllables in the photographs of J are covered by the strings. One or two deviations I could mark, but they may be looked upon as scribal slips. Some of the syllables have a wavy crest on the serif or a couple of dots on the head; all this may be either decorative or just a flourish of the pen. The zero is also given sometimes a decorative figuration: it is faced, on four sides, by four round brackets with inward or outward curve, or its place is taken by a cross, or the sign of multiplication, the angles being filled by round brackets of outward curve.

In this Ms. every letter is separate, or a unit by itself, and the serif or head-line of one is not connected with that of the other. The *paḍi mātrā* or *pṛṣṭha-mātrā* is used here and there, but it is less frequent, if not altogether absent, in the first line which has ample blank space for the top-strokes for the vowels *e* and *o*. Both *para savarṇa* and *anusvāra* are used. There are instances of *ya-śruti*, but it is not uniformly used. Almost uniformly *ṇ* is used everywhere; the instances of initial *n* and conjunct *nn* are scarce. There is plenty of use of inorganic *t*, or what is often called *ta-śruti*.

The Ms. J perhaps makes no distinction between *v* and *b*, and it uses the same letter for both of them. There are certain letters which look very much alike in some places, for instance, *c* and *v*, *ṭṭha* and *ḍḍha*, *t* and *v*, *lh* and *h* etc. Many

[1] *Jaina-citra kalpa-druma* by S. M. NAWAB, p. 63 of the First Section, Ahmedabad 1935; also *Sanmati prakaraṇa* (Gujarati Intro.) by S. SANGHAVI and B. DOSHI, pp. 15-27, Ahmedabad 1932.

of the letters have such a peculiar and old style that a novice might confuse one for the other, some pairs may be noted here by way of illustration *a* & *jh*, *u* & *o*, *ū* & *j*, *e* & *p*, *gh* & *pp*, *gh* & *vv* & *pp*, *ṭṭh* & *ddh*, *d* & *r*, *t* & *n*, *n* & *l*, *th* & *vv*, *ph* (second variety) & *d*, *bh* & *ru*, *m* & *s*, *y* & *p* etc With regard to *u* and *o*, one feels that there is a slight difference in their shape, but it is not always definitive Very often *cch* is written for *ch*, and *cch*, *jjh* and *tth* follow an *anusvāra*, the first two even a long vowel At times initial doubling as in *ṭṭhuo* is seen The sign of *avagraha* is used here and there, of course rarely, and a somewhat peculiar symbol (a round bracket with a stroke below) is used for *m*

In this Ms J, verses are not numbered, separation of words is sometimes indicated by very small strokes or dots on the head of a line, very often *dandas* are helpful, but they are not put always at the required place, especially in prose In verses, however, single or double *danda* is used regularly and correctly At times some letters are rubbed out and stand faint they are to be treated as cancelled Semetimes dots are put on letters which are to be omitted, and a stroke below them means striking off of that portion Portions within round brackets are also to be left out There are some marginal additions and corrections, often in a different hand of the later style Big sections in stories are concluded with a symbol which looks like *cha*,[1] put between single or double *danda* The Ms J opens thus

६० अ। णमो वीतरागाय ॥ पढम णमह जिणिंद् etc

and ends thus

॥ इति कुवलयमाला नाम सकीर्णकथा परिसमाप्ता ॥ (◎) ॥ मगल महा श्रीः ॥ छ ॥ सवत् ११३९ फाल्गु वदि १ रविदिने लिखितमिद पुस्तकमिति ॥

Thus this Ms is written in Samvat 1139, i e, (-56), A D 1083, and so it is nearly 900 years old The concluding sentence, mentioning the date, shows a slightly different hand, but I think, it is written by the same writer

A paleographic study of this Ms by duly handling the original palm-leaves would bring to light many interesting details As already observed by Prof F B J KUIPER[2], 'J is written in a hand which closely resembles that of pl VI col XV of BÜHLER (taken from a Ms that is only two years older than J), except for the *akṣara na*' The serif or the head or top line of many letters in J is not just a short line above the *akṣara*, but often it looks like a wedge (with thick ink) and resembles the serif of certain letters in pl V, col III and pl VI, col XIV of BÜHLER[3] What is seen as hollow triangle of the serif in the Banswara plates of Bhoja of Dhāra (11th century A D) is thickened with ink in J

It is interesting to study the *akṣaras* in J in more details *a* and *ā* structurally resemble those in BÜHLER VI XV XVII but may also be compared with those in

[1] See the charts of *Akṣara vatikas* at the beginning

[2] *Indo Iranian Journal* I No 3, p 231

[3] These references to BUHLER are to his *Indische Palaeographie* in the Grundriss 1896, with plates, its English translation by J F FLEET in the *Indian Antiquary*, XXXIII, 1904 lately issued along with plates in Indian Studies Past and Present Calcutta 1959

V viii and VI xiv what deserves to be noted is the graded thickness of the vertical line with a pointed tip For *i* cf BÜHLER V viii, ix & xxi, VI vi, it is clearly different from that in VI xv This letter *ī* in J is peculiar and unlike those noted by BÜHLER in plates V & VI, the nearest in shape being that at VI vii 4, but it resembles the Pratihara (9th *c* A D) type noted by C SIVARAMAMURTI [1] In its second variety (see the *aksara-valika* block at the beginning) the top mark is not the usual curvy or wavy line but a half-bracket-like hook resembling the upper roundish mark as in BÜHLER VI xv 4 or V xxi 4, very much like the present-day hook on the top of Devanāgarī *i* to show that it is *ī* For *u* of J, cf BÜHLER V iii & VI xv xvi, its lower hook being more sharp pointed For *ū* cf BÜHLER V xv & VI xv-xvi its wedge shaped serif is very striking, and it looks very much like *ja* of J For *e*, cf Ibidem V vi & VI xv-xvii the sharp point at the bottom is striking For *o* of J, cf BÜHLER VI xv-xvi 13, the symbols in which are sufficiently similar to those for *u* J writes *u* and *o* apparently alike There seems to have been some difference, but it is not definitive The forms of these *aksaras* in our chart are taken from a context where the values are definite The letters *u* and *o* in OJHA's, plate xix, the *varna-mālā* from the palm-leaf Ms *Uṣṇīsa Vijayadhāriṇī*, deserve comparison [2] In later corrections which are made in a squarish hand, *o* is represented by *u* with a top stroke as in later Devanāgarī found in Mss like our P

For *k* of J, cf BÜHLER VI v, xiv & xv, the flourish of it agrees more with that in xiv than that in xv For *kh*, cf Ibidem V xvi and VI xiv For *g*, cf Ibid VI xv, but its shape in J is more curvy For *gh*, cf Ibid VI xv xvi, at times it is similar to that in V xi etc

For *c* of J, cf BÜHLER V iii and also VI xv, its shape is more acute angled in J, and when the interior space is covered by ink, it often looks like *r* For *ch*, cf Ibidem V xvi and VI xv, it is very much similar to *th* in the conjunct group, and often *cch* stands for *ch* For *j*, cf Ibid V xvi, and also VI xiv-xvi For *jh*, cf Ibid VI xvi, it is often difficult to distinguish it from *jjh* and it very much resembles the *aksara* in paragraph 2, Plate XXVI of OJHA

For *ṭ* and *ṭh* of J, cf BÜHLER VI xv For *ḍ*, Ibid VI xvi, at times it looks like *r* when the ink column of the letter is less thick For *ḍh* cf V xiv For *ṇ*, cf VI xv, it has roundish arms, one of which has a fine point, and by later scribes it is sometimes misread as *l*

For *t* of J, cf BÜHLER VI xvii-xvi, the top wedge of our *t* is very thick For *th* cf Ibidem V xxi, but often it resembles *tth* For *d* cf VI xv, but its style is very much like that in V iii xi For *dh* cf VI xv, but the style as in V iii-x The structure of *ddh* is somewhat ticklish For *n*, cf VI xv, but for its style V xi

For *p* of J cf BÜHLER VI xv For *ph* cf VI xv, but in some places its shape is different (both the types being shown in the chart) and resembles that in V viii (c 993 A D or the Sena type (p 125) noted by C SIVARAMAMURTI [3] For *b* cf VI xii, *b* and *v* are similar, and perhaps the same symbol served the pur-

[1] C SIVARAMAMURTI *Indian Epigraphy and South Indian Scripts* Fig 87, p 181 Madras 1952, also p 64

[2] G H OJHA *The Palaeography of India* (2nd ed) Ajmer 1918

[3] See C SIVARAMAMURTI s book noted above pp 127 and 140

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समाप्तमिद विशेषावश्यकम् ॥ छ ॥ कृतिजिनभद्रगणिक्षमाश्रमणपूज्यपादाना ॥ छ ॥ भाष्य सामायिकस्य स्फटविकटपदार्थोपगूढ यदेतच्छ्रीमत्पूज्यैरकारि क्षतकलुषधिया भूरिसस्काररकारि । तस्य व्याख्यानमात्र किमपि विदधता यन्मया पुण्यमाप्त । प्रत्यह द्राग्लभय परमपरिमिता प्रीतिमत्रव तेन ॥ छ ॥ लिखित पुस्तक चेद नमिकुमारसज्ञिना । प्राग्वाटकुलजातेन शुद्धाक्षरविलेखिना ॥ स ११३८ पोषवदि ॥ ० ॥ [Then in a different hand] कोट्याचार्यकृता टीका समाप्तेति॥ छ ॥ [Then in a different hand] ग्रथाग्रमस्या त्रयोदशसहस्राणि सप्तशताधिकानि ॥ १३७०० ॥ पुस्तक चेद विश्रुतश्रीजिनेश्वरसूरिशिष्यस्य जिनवल्लभगणरिति ॥

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is peculiar and different · they are wedge-shaped, often show a pool of ink at the head, stand mutually detached, and do not generally extend beyond the body of the letter, especially on the right side, as in V In V lower point of the letters is often blunt, but in J generally slanting and as a rule pointed The pool of ink at the top, slanting lines and pointed ends of *aksaras* raise a suspicion whether J is written with a fine brush This is not unlikely, but these, according to expert opinion, can develop even when written by a wooden quill, with a graded point

Though V and J come from nearly the same locality and are of the same age, they illustrate two styles of writing though structurally majority of *aksaras* is of the same pattern The squarish handwriting in V can be favourably compared with that found in some old palm-leaf Mss at Jaisalmer and other places in Western India[1] The writing of J, as seen above, is a little angular and cursive, with wedge-shaped serif, the line of writing showing different thickness occasioned by the point of the quill (or brush?) and the quantity of the ink at different places This style has close resemblance with the one found in the palm-leaf Mss of Nepal and Eastern India, from which specimens are drawn by BUHLER in plate VI, columns xiii-xiv. It is not unlikely that the copyist of J comes from Eastern India or is more accustomed to the style of writing seen in palm-leaf Mss like the *Aṣṭasahasrikā prajñā-pāramitā* of the late 12th century A D, belonging to the Prince of Wales Museum, Bombay,[2] or the Ñī palm-leaf Ms of the *Rāmāyana*, dated *c* A D 1020, belonging to the Bir Library, Kathmandu, Nepal,[3] or in the Ms of the *Ārya-gandavyūha-mahāyāna-sūtra-ratna-rājah*[4] A palm-leaf Ms of the *Upadeśamālā*, with the *Heyopādeyavrtti*, was an interesting item for me in the exhibition of Mss. arranged at the time of the session of the All-India Oriental Conference, Ahmedabad 1953. Its writing very closely resembles that of the Ms J of the *Kuvalayamālā* On an inquiry, Muni Śrī PUNYAVIJAYAJI told me that the Ms. belongs to his collection and can be assigned to the 12th century (of the Vikrama era?) One can have a fairly correct idea of the script of J from the chart of select *akṣaras* carefully traced and given in this volume and also from the photograph of a few leaves reproduced here and elsewhere

2 COMPARISON AND MUTUAL RELATION OF P & J

To compare and contrast and thereby to ascertain the relation between the

[1] See the photographs (Nos 2 and 3) of the Mss *Upadeśapadaṭīkā* dated *samvat* 1212 and *Bhagavadgītā Śamkara bhāṣya*, dated *sam* 1300, in the *Bhāratīya Vidya*, part 3, pp 240-41, ed by Śrī JINA VIJAYA MUNI, Bombay 1945 See also Citra Nos 11-15, in the *Jaina citra-kalpa druma*, at the close of Muni PUNYAVIJAYAJI's essay, *Bhāratīya Jaina Śramana-samskrti and lekhana kalā*, Ahmedabad 1936

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[3] Reproduced in the *Vālmīki-Rāmāyana*, Critical Edition, Vol I, Fascicule I, Oriental Institute, Baroda 1958

[4] Two folios of this in photographic print were shown to me by my Professor, Dr P. L VAIDYA, Poona This Ms of *Gandavyuha* belongs to the Library of Oriental Institute, Baroda and bears No 13208 The size is 61 5 cm by 27.2 cm with 9 lines to a page and about 98 letters to a line It is a paper Ms white on one side and yellow on the other in the fashion of Nepalese Mss It was procured by the Institute from Vajrācārya monastery in Kathmandu The folios are 218

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two available Mss., P and J, on the basis of which the critical text of the *Kuvalayamālā* is presented in this edition, constitute an interesting study by themselves.

J is written on palm-leaves and is dated *samvat* 1139, i.e., A.D. 1083, while P is written on paper and may be assigned to the 15th century A.D. Some of the readings of P confusing *v* and *dh*, *n* and *l*, *c* and *v* etc. clearly indicate that it is a descendant of a palm-leaf Ms. of sufficient antiquity. J is preserved in Jaisalmer (Rajasthan), and P, though now in Poona, also hails from Gujarat. The text of P gives 13,000 *granthas* as the extent of the work, but the copyist puts it at 10,000 only. On the whole the copyist of J is more efficient, apart from his calligraphic superiority, while that of P has committed many a lapse in copying from his exemplar, often he has wrongly read some of the syllables from his *ādarśa*, and some of his haplographical omissions are quite obvious. These copyists wrote in terms of words with which alone, more than the sense of a sentence in a particular context, they were conversant, naturally they preferred *mamgala* to *mamdala*, *punna* to *panna* etc. Both the Mss. show this tendency.

The text of the *Kuvalayamāla* found in the two available Mss. is not exactly identical and there are differences of various types between them: they are all recorded in the first forme (pp. 1-8) as exhaustively as possible. There is a large number of variations in syllables in these Mss. Some of them belong to the category of orthographical conventions. For instance, J presents a larger number of cases of inorganic *t* (or what has come to be called *ta śruti*) and it is more partial for *n* initial, medial and conjunct. It also retains Sanskrit *t* in some words. It has plenty of instances of *ya śruti*, but its general tendency is to leave the *udvrtta* vowel as it is. There are in it a few cases of changing *k* to *g* and *t* to *d* and of retaining *d*: some of these are Sauraseni tendencies. P, on the other hand, has a very few inorganic *t*, is more partial towards initial *n* and conjunct *nn* and prefers more consistent use of *ya śruti* (with the constituent vowel *a* or *ā*), and also *ya* for *ca* after a vowel. Then there are syllabic variations arising out of incorrect auditory or visual reception on the part of the copyist. He may not have heard a syllable correctly, if the text is dictated to him from an exemplar by some one else, or he may not have read correctly the script from his *ādarśa*. To this category belong the variations between *i*, *o* and *ya* and between *u* and *o* as case termination and also between *i* and *e* and *u* and *o* before a conjunct group (J *nevvāna* P *nivvāna* 5.14). Grammatical rules are optional and the Devanāgari script has no symbol for short *e* and *o*, for which *i* and *u* are often used. In the early medieval Devanāgari script, there are some symbols which are likely to be misread by one who is not skilled in the earlier form of the script but tries to read it as if it is the modern form to which he is more accustomed: for instance, J *via* P *cia* 5.23, J *mokkhau* P *sokkahu* 2.28, J *tu* P *nu* 5.4, J *Dadhavammo* P *Dadhadhammo* 9.13 etc. Then some words are apparently mis understood and some closely resembling forms of them are written instead, for instance J *pavittiya* P *pavattiya* 1.8, J *narae* P *nārae* 2.7, J *ruddammi* P *rumdammi* 2.12, J *vihia* P *vihava* 3.5, J *payayam* P *paiyam* 3.27, J *tasai* P *hasai*, J *gavviya* P *gaddiya* etc. The initial consonant of a non initial word in a compound expression may remain unchanged, get elided leaving behind the constituent vowel, or be softened, or may stand single or double, if it is a conjunct: this option also gives rise to many

a syllabic variation. This holds good in the case of enclitics and some of them like *puṇa*, *kiṃci* etc. give alternative forms (*so puṇa* or *so uṇa*, *ṇa kiṃci* or *ṇa-iṃci*). Besides these, certain variations arise out of optional grammatical forms, such as *aṇṇā* or *aṇṇāo*, *ṇavari* or *ṇavaraṃ*, *taha* or *tahā*, *buddhiṃ* or *buddhī*; and there are others due to scribal lapses arising out of confusions and attempts to improve on them.

Then J and P show a pretty large number of variations in vocables; and a study of all such cases shows that they are voluntary substitutions for which one cannot hold mechanical copyists responsible. Some instances are of synonyms, sometimes with identical or closely approximate meaning; for illustration:

1.18	P भत्तीए	J भावेण
2.18	P वच्चइ	J पावइ
10.28	P रुव्वइ त्ति	J रुण्णयं ति
12.1	P चेडिया	J विलासिणी
40.7	P भक्खियं	J चंपियं
42.5	P हियएणं	J भावेण
54.9	P गब्भघरयाओ	J वासघरयाओ
73.13	P रायउत्तेण	J रायतणएणं
95.11	P पूतिऊण	J पेच्छिऊण
102.3	P सहस्साउयाणं	J लक्खाउयाणं
107.5	P लोयणाइं	J अच्छियाइं
152.17	P वेयपायमूढबुद्धीणं	J अणाहवट्टियाणं
152.21	P विचाहो त्ति	J किं पि कज्जं ति
164.24	P समुद्दकाउ व्व	J माणसहंसो व्व
195.13	P एक्केण	J अण्णेण
224.31	P नयणाए	J लोयणाए
238.5	P लोणियपिंड	J देवि किलाड
242.19	P सव्व	J सयल
254.3	P कालंमि	J समयम्मि
274.4	P विरालि	J विडाल

Some cases are of grammatical options or of alternative forms; for illustration:

7.7	P वहु	J प्रभूत [वहुत्त]
9.18	P दियहे	J दिवसे
21.1	P दिवसो	J दियहो
19.17	P चिंध [=चिंधं]	J चिण्हं
46.20	P भाउणो	J भाउअस्स

53.1	P मम	J मह
67.16	P होहिइ	J भविस [=स्स] ति
108 14	P अंबं	J अम्मयं
120 2	P उत्तिमंग	J उत्तमंग
140 5	P गणेज्जासु	J गणेज्जेज्जा
147 1	P तुब्भे	J तुम्हे
147.10	P दो तिण्णि	J दोण्णि तिण्णि
147 31	P परिसे	J परिसम्मि
186 22	P दाही	J दाहिइ
192 9	P मुत्र [=च्च] म्ह	J मुच्चामु
199 2	P परिफंस	J परिमास
237.6	P कुणइ	J करेइ
269 2	P सिग्घे	J सीहे

These variants cannot go back to a common focus There is, obviously, a conscious improvement or substitution in one or the other Ms

These two Mss show some different lines, or portions of lines, or sentences and even verses here and there, for instance

2 9 P दुल्लहं चिय सुरुलजम्मं ति ।
J दुलहं चेव आरियखेत्तं ति ।

8 9 P संकंतरविकरग्गेहि ।
J संकंतसूरकतेहि ।

32 30 P दवावेसु इमस्स सु(=मु) रुक्खस्स । केआरणे (=राण) अद्धलक्खं ।
J दवावेसु इमस्स चम्मरुक्खस्स दीणाराण अद्धलक्खं ।

38 7 P तहं मि ते रज्जंता अच्छिविअच्छपसरं च विरसंता ।
कहकह वि किंचिमेसा वज्जकुडंगेसु पइसंति ॥
वज्जकुडंगपविट्ठा खणमेत्तं नत्थ किंचि चिंतंति ।
J तेहि वि ते गज्जता अंछवियंछं सरं च विरसंता ।
कहकह वि किंचिमेसा वज्जकुडंगं अह पयट्टा ॥
अह ते वियणपरद्धा खणमेत्त ते वि नत्थ चिंतेंति ।

43 28 P जलरेहासारिच्छा कोलतपणट्ठकोवसब्भावो ।
मरिऊण तेउलेसा पुरिसा देवत्तणे जंति ॥
J जलरेहासरिसो उण पुरिसा कोहेण तउ तेउलेस्साए ।
मरिऊण पक्खमेत्ते अह ते देवत्तणमुवेंति ।

67 17 P विगणो [=णे] मो आयवयं केत्तियं अज्जियं ति ।
J विगणिमा आयव्वयं केत्तियं ति ।

115 6 P भयवं पणमामि तुह चलणे ।
J भगव कत्थेत्थ रमणम्मि ।

148 2 P अणवरय रुवंतीए वाहजलोरल्लिधोयनयणाए ।

J अणुसमयरुयतीए वाहजलोयालिमइलवयणाए ।

159 22 P जं जं सुव्वइ लोए पयडं आहाणयं परवरिद् ।

J एअं तं जं सुच्चइ पयडं आहाणयं जणे सयले ।

203 14 P अप्फालिया वि ढक्का जिणधम्मो सुंदरो त्ति लोगम्मि ।
अन्ने उण जे धम्मा ढं ढं ढं ढंति वाहरइ ॥

J अप्फालिया वि ढक्का छज्जीवणिकायरक्खणं धम्मो ।
जीयदयादमरहिओ ढं ढं ढं ढं ति वाहरइ ॥

204 33 P जलणं जलं च जीए तस्स वहो अप्पघाइओ पुरिसो ।

J वेयसुईसु विरुद्धो अप्पवहो णिद्दिओ य विवुहेहि ।

205 5 P पुहईजलजलणानिलवणस्सई तह य जगमे जीवे ।
मारेंतस्स वि धम्मो हवेज्ज जइ सीयलो जलणो ॥

J दुविहो त्थ होइ धम्मो भोगफलो होइ मोक्खधम्मो य ।
दाणं ता मोक्खफल ता भोगफलं जइ जिआण ण पीडयरो ॥

205 9 P भागीरहिजलविच्छालियस्स परिसडउ कह व कम्म मे ।
वाहिरमलावणयणं तं पि हु णिउणं ण जाएज्जा ॥

J जइ होइ सुद्धभावो आराहइ इट्ठदेवयं परमं ।
गंगाजलतलयाणं को णु विसेसो भवे तस्स ॥

In some places J seems to add more matter (see for instance 26 10, 91 1, 147 2 etc), but at times it could even be said that P omits it In certain contexts J seems to add something and P something (see 24 12, 230 19, etc) There are some places in which the alternative portions of P and J cannot go together (for instance, 151 20-25, see also, 204 19 and 204 23 etc) The concluding *mangala* passages (§ 431) also belong to this last category

Judged by themselves J is more efficiently copied than P P is full of lapses by way of omissions of portions here and there, in many cases these omissions are haplographical The eyes of the copyist have wandered to a common word little later wherefrom he goes on copying omitting a portion in the middle (for instance, 96 21, 105 2, 139 1, 179 31, 182 14, 197 6, 210 9, etc) J also has missed some portions haplographically (for instance 61 17, 72 26, 156 15, etc), but such instances are comparatively a few on the whole There are some two significant contexts in which innocent references to flesh etc appear to have been skipped over in P at 248 14 and 254 7, in the latter case P looks like improving on J Then in another context, *āsīsiyā* in J stands as *dhammalā(b)hiyā* etc in P (99 25,31)

Then one is attracted by some longer and significant passages in J which are not present in P Sometimes they are amplificatory or add fresh matter The colloquial passage in J (151 20-26) is special to it, and the corresponding passage in P (reproduced in the footnotes 151 24) is different Then a pretty long passage, covering a page and a half (172 4 to 173 17) is found only in J It is a

extent of obscuring the sense, is a strange phenomenon It has no linguistic justification, it is not sanctioned by any early Prākrit grammarian, it is understood on reliable authority that it finds no place in the canonical and other passages which constitute the daily recitation of Jaina monks; and the modern critical editors, to begin with hesitatingly and later on even without any explanation, have ignored it A small minority of scholars[1] has looked upon it as a characteristic of the Ārsa Prākrta or Ardhamāgadhī, and the authority for its usage is sought from the following verse of the *Nāṭyaśāstra* of Bharata (xxii)

चर्मण्वतीनदीपारे ये चार्बुदसमाश्रिताः ।
तकारबहुलां नित्य तेषु भाषा प्रयोजयेत् ॥

And implicitly they defend its retention while editing the early Jaina works in Prākrit This approach is not quite sound Hemacandra, who has noted a number of peculiarities of the Ārsa Prākrta, makes no mention of *ta-śruti* As to Bharata's sanction, it is very much weakened by the fact that *o-kāra-bahulām* is an alternative reading for *ta-kāra-bahulām*, the former reading is not only preferred to but the total description also is taken to cover the Saurasenī by critical scholars [2] Ultimately this minority has the support of Mss where too the usage is anything but consistent

What then is the source of this *ta-śruti* and how can we explain its usage in Mss on such a large scale? It is profusely used in the Mss of Chedasūtras and Cūrnīs, and it is from them possibly, it affected the Jaina Mss especially in Gujarat and round about for a pretty long time My humble surmise in the matter is that it is an orthographical convention, perhaps intentionally popularised to keep the contents of the Chedasūtras guarded from common readers, who were not entitled to their study [3] There is not the least doubt that these texts have been obscured by this *ta-śruti*, it takes some moments for one to realize that *nātamātā=nāyamātmā* Due to favourable factors like common authorship, study in groups of monks and the same set of copyists, this convention of *ta-śruti* spread to canonical texts, post-canonical works of various categories and even other works in Prākrit Though the text of the *Samarāiccakahā* edited by H JACOBI (who has not discussed anything about it in his introduction, possibly due to his original notes having been lost in the war) is quite clean of this *ta-śruti*, it is seen from the observations of Srī RAMANIK VIJAYAJI MAHARAJ[4] that a palm-leaf Ms of the *Samarāiccakahā* (from the Jaisalmer Bhandāra) dated *samvat* 1250, i e , A D 1193, contains plenty of *ta-śruti*

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[1] H DASA *Paiasaddu mahannavo*, Intro p 28, Calcutta 1928 B J SANDESARA *Vasudevahindi*, Gujarati Translation, Intro p 27, Bhavanagar 1946

[2] L. NITTI DOLCI *Les Grammariens Prakrits* p 70 Paris 1938 P L VAIDYA Prakrit Grammar of Trivikrama, pp 473, 475, Sholapur 1954

[3] D MALAVANIA *Nisītha eka adhyayana*, Intro to the *Nisīthasutra bhāṣya*, p 6 Agra 1959

[4] He gave me a copy of his Gujarati article *Samaraiccakahīnu maulika bhāṣāsvarupa* published in the *Buddhiprakāśa* when I had an occasion to discuss this topic with Śri PUNYAVIJAYAJI in Ahmedabad

In the critical text of the *Kuvalayamālā*, presented here, the inorganic *t* is not admitted, the actual readings of both the Mss are fully noted in the first forme but sparingly in the subsequent formes The presence of *ta śruti* is more conspicuous in dogmatical passages may be that it is inherited from some canonical texts and their commentaries like the Cūrnī As isolated cases, the retention of *t* is admitted in stray words like *citi*, *chūtam*, *rutam* etc written alike in both the Mss Difference of opinion is possible about these cases

About the use of *n* or *n*, the earlier discussions need not be repeated here [1] It has been noted that earlier palm-leaf Mss are inclined more towards *n* (everywhere, initially, medially and in a conjunct group) The basis of pronunciation about *n* or *n* is uncertain in Prakrit dialects, the Mss, obviously, wavered erratically, according to the prejudice, aptitude and whim of the copyist, the early Prākrit grammarians, like Vararuci, preferred *n*, but Hemacandra, possibly in view of the vagaries of Mss in his part of the country, made the use of *n* initially optional with the result that the orthographical conventions of Jaina Mss in Gujarat and round about inclined to use *n* initially, *n* medially and *nn* or *nn* in a conjunct group This explains to a very large extent, the difference seen in this respect between the pre Hemacandra and post-Hemacandra Mss from Pattan and round about This is borne out, in general, by the variants about *n* or *n* (fully recorded in the first eight pages) in the Mss J and P

As to the usage in Prākrit Inscriptions Dr MEHENDALE'S observations may be taken into account [2] A scrutiny of the Ghatayala Inscription[3] of the Pratihāra Kakkuka for the usage of *n* or *n* has a special relevancy for our purpose It belongs to a place near Jodhpur in Rajasthan its object is to record that a chief named Kakkuka founded a Jaina temple and made it over to a Jaina community which belonged to the *gaccha* of Dhanesvara, it is dated samvat 918, i e, roughly middle of the 9th century A D, and some twenty lines of it are in Prākrit, the rest being in Sanskrit Even though the Sanskrit influence is legitimate in this record, it is found that it uses throughout *n* only, initially, medially and in a conjunct group This is a valuable pointer to the convention about the use of *n* in Prākrit writing in Rajasthan in the middle of the ninth century A D, not in any way far distant from the place and age of Uddyotana, the author of the *Kuvalayamālā*

As a healthy rule, *n* is used uniformly in this edition, the readings of *n* or *nn* (in subsequent formes) being noted only if both the Mss write *n* Of course in the Paisācī passages and in certain words for which grammarians have special rules, *n* is allowed to remain according to the agreement of Mss

The back-ground of *ya-śruti* is already discussed by me [4] It is found in some early Prākrit inscriptions as well [5] To begin with, its use appears to have been sporadic, but gradually it became a question of orthographic standardi-

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[1] A N UPADHYE *Līlāvaī*, Intro pp 8 f, Bombay 1949

[2] M A MEHENDALE *Historical Grammar for Inscriptional Prākrits* p 276 Poona 1948

[3] *Journal* of the R A S, 1895, pp 513 521

[4] A N UPADHYE *Līlāvaī* Intro pp 10 f

[5] Dr D C SIRCAR has contributed a paper of the Burhikhar (Dist Bilaspur M P) Brāhmī Inscription *Quarterly J of the Mythic Society*, Culture and Heritage number, pp

sation in Jaina Mss Hemacandra's rule is more rigorous *ya-śruti* can stand with *a* or *ā* and when preceded by *a* or *ā* The Ms P uses *ya-śruti* more regularly, but J rather sparingly In this edition *ya-śruti* is uniformly used with the constituent vowel *a* or *ā*, irrespective of the preceding vowel All the readings, in this respect, from both the Mss are recorded in the first forme and in the context of the Paisācī dialect, but elsewhere only some significant readings are noted

When the Mss P and J waver between *e* or *i* and *o* or *u*[1] I have written ॆ and ॊ with a consonant and elsewhere ऎ and ऒ But if both the Mss write *e* and *o* and if they are metrically short, a curve is put on them to indicate their short metrical value Very often P writes *-ya* for *-e*[2] as the termination of the Inst sing of the Fem type In J it is very difficult to distinguish between *u* and *o*, and it is interpreted in the light of the reading of P But much uncertainty remains especially in Apabhramsa passages which are scattered all over the text in the midst of other Prākrit passages Whenever the author passes from one dialect to the other, there results a good deal of uncertainty of readings

About the elision (more regular in Mahārāstrī) of intervocalic consonants like *k*, *g*, *c*, *j*, *t* and *d*, or of softening *k*, *t* and *th* or of retaining *g*, *d*, *dh* and *bh*, and of changing *th*, *dh* and *bh* to *h*—there is a large number of variants between the two Mss As a rule, the reading of J is adopted, noting duly that of P in almost all cases The Ms J makes no distinction between *v* and *b*, but, in this edition, it is spelt in the light of its Sanskrit counterpart current in Western India

Both the Mss use *anusvāra* almost as a rule, but there are some instances of *parasavarna* here and there in this edition only *anusvāra* is used In terminations where *anusvāra* is optionally used J is followed, but, if both the Mss use *anusvāra* and the accompanying vowel is metrically short, the sign of nasalisation or the *candrabindu* is used instead The locative singular termination is necessarily written as *mmi* and not *mmi* J often writes *kimna*, but here it is written *kim na* In the Sanskrit passages, however, *parasavarna* is used, and the consonant, in the conjunct group with *r* as the first number, is written single (i e , *varga*, and not *vargga*) irrespective of the spelling in the Mss

Grammatical standard of Hemacandra is always kept in view, but nowwhere is it forced against the readings agreed upon by both the Mss

Once it was realized that it is highly probable that the revisionist is the author himself in most of the cases, it was felt that the readings from both

221 24, Bangalore 1956 He observes thus 'The epigraph may be palaeographically assigned to a date about the close of the First Century B C ' 'The language of the inscription is Prakrit Interesting from the orthographical point of view is the *ya-śruti* in the names Payavati for Prajavati and Bharadayi for Bharadvāji But there is no case in which a surd has been modified into a sonant '

[1] 'As a corollary of the rule that a long vowel before a conjunct is necessarily shortened, it is found that often *e* and *o* become *i* and *u* before a conjunct In the absence of orthographic symbols in Devanagari for ऎ and ऒ, which being their phonetic value before a conjunct, *i* and *u* (respectively) are used instead Pānini (I 1 48) has recognised the symbols *i* and *u* for ऎ and ऒ '—Vide my intro to the *Kartikeyanupreksa*, p 73, Bombay 1960

[2] This may be even *- a* with the glide *y*

J and P should be recorded as exhaustively as it is necessary and possible In the first forme (pp 1-8) all syllabic variations are noted meticulously, but in subsequent formes variants arising out of *ya-śruti*, inorganic *t*, *u* or *o*, *i* or *e*, *n* or *ṇ* and others of this type are not fully recorded, excepting in crucial contexts In some cases obvious corruptions are noted, because they go to confirm what the basic reading might have been If the readings given are felt to be more than necessary, it is pleaded that the editor has erred on the safer side And there are valid reasons for thus erring as well we have only two Mss of the *Kuvalayamālā*, and they show such variations as need preservation Obvious scribal errors, of course, are skipped over The Prākrit phonology has such potent possibilities that what is a wrong form to us, and according to our grammatical standards, may show its counter-part in some dialect or the other of the New-Indo-Aryan, which is being so zealously studied now-a-days This meticulous recording of variants has a special value in the Paiśācī and Apabhraṁśa passages and in the contexts of the colloquial conversations and illustrations of regional dialects which are a speciality of this work Lastly, almost single handed as I have worked, I am quite conscious of my limitations as well as possible lapses in handling the material of this great Prākrit Campū which is being edited and published for the first time, and hence, I must leave the maximum evidence for a subsequent rigorous and searching connoisseur who would like to improve on my text In a few places, where the readings are improved upon or emended, the requisite data are given in the foot-notes All the additions, in one or the other Ms, are included in the critical text If the passages in P and J are obviously alternatives, one is adopted in the text and the other is relegated to the foot-notes

Further both the Mss, J and P, are so closely and compactly written that it is hard to distinguish prose and verse In the prose matter, the placing of *daṇḍas* is not uniform in both in short, it is highly irregular in P I have adjusted them to suit the meaning and context Wherever a shorter pause was needed, enumeration was to be indicated, a vocative was to be separated (after the last vocative, if there are many words in that case), I have put a comma The object is to help a clearer understanding and bring better force in conversation Single or double inverted commas are used to mark out direct statements or thoughts Hyphens are used to separate words in a compound expression, but if there is uncertainty or *śleṣa* in any expression, they are not introduced If the initial consonant of the following word is phonetically changed, the hyphen is hesitatingly used in such cases The verses are not numbered, but for referential purposes the lines are numbered (1, 3, 6 etc) on each page, and the foot-notes have a reference to these lines Going from line to line, one can easily detect for what portion there is a variant reading Whenever both the Mss put numbers for enumerated topics, they are retained in the constituted text The whole text is continuous, and there are no chapters or *prakaraṇas* For referential convenience and for neat presentation (rather than necessarily at appropriate contexts) the matter is divided into paragraphs in somewhat an arbitrary manner.

4 THE KUVALAYAMĀLĀ AND MODERN SCHOLARSHIP

It is necessary and interesting to review the studies of modern scholars in connection with the *Kuvalayamālā* mainly with reference to some of its significant passages The attention of modern scholars was attracted towards this work only after the Ms P (No 154 of 1881-82) was secured for the collection of Mss of the Government of Bombay, then belonging to the Deccan College, Poona, and now in the Bhandarkar Oriental Research Institute, Poona [1]

In the *Jaina Granthāvali*[2] there are references to the Prākrit *Kuvalayamāla* of Uddyotanasūri and Sanskrit *Kuvalayamālā* of Ratnaprabha, the sources being the *Bṛhaṭṭippanikā* and the Deccan College lists The Ms of the former in the Deccan College (KANTIVIJAYAJI ?) and of the latter in Cambay and Ahmedabad are mentioned The attribution of the *Kuvalayamālā* to Indrasūri is based on a wrong reading in an extract given by P PETERSON from the *Śāntināthacarita* of Devacandra [3]

The *Kuvalayamālā-kathā*, a stylistic Sanskrit digest of the Prākrit work of Uddyotana by Ratnaprabhasūri (c middle of the 13th century A D), was edited by Muni CHATURAVIJAYA from three Mss and was published in 1916 [4] The *prastāvanā* (in Sanskrit) of this volume introduces most exhaustively, for the first time, the earlier Prākrit work of Uddyotana quoting its significant extracts from the Poona Ms which correspond to the following passages in this edition, p 282, *l* 6 to the end of § 432 omitting a few verses *vamdāmi savva-siddhe* to [*pam*] *vayāmi*, p 173, *l* 31 to p 174, *l* 6, p 1, *ll* 2 to 8, and p 3, *l* 14 to p 4, *l* 14 A bare outline of the story is indicated, and significantly enough it is stated that Haribhadra, who is styled as *bhava-viraha*, is earlier than Uddyotana and not at all a contemporary of Siddharsi, the author of the *Upamitibhava-prapañcā-kathā* The extracts given in this Introduction attracted the attention of various scholars who used some of these references in their studies

It was in 1916, the *Kāvya mīmāṃsā* of Rājasekhara,[5] edited by C D DALAL and R A SHASTRY was published, and in its notes were given some extracts from the *Kuvalayamālā*, based on the Ms P and corresponding to our text, p 3, *l* 18 to p 4, *l* 2, which attracted the attention of some other scholars,[6] towards the *Kuvalayamālā*

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[1] H D VELANKAR *Jinaratnakośa* p 94 (Poona 1944) gives reference to KIELHORN III, A list of the third collection of Dr KIELHORN known as *Collection* of 1881-1882 Dr P K GODE kindly informs me that the entry regarding Ms No 154 of 1881-82 stands thus (p 207) '[Name] Kuvalayamala (in Prakrit) [Author] Uddyotanasuri, leaves 183 ślokas 10,000, No 154 of 1881 82'

[2] Published by Śrī Jaina Śvetāmbara Conference, Bombay 1909, pp 222

[3] *A Fifth Report* of operations in search of Sanskrit Mss in the Bombay Circle, Bombay 1896, p 73

[4] Śrī-Jaina Ātmānanda Sabhā, Bhavanagar 1916, No 54 A revised and critical edition of this text is included in this volume

[5] Gaekwad's Oriental Series, No 1 Baroda 1916, p 124 of the Re-issue, Baroda 1924, pp 204 5, 3rd edition Baroda 1934

[6] N PREMI *Padmacaritam* (Bombay 1928), Intro p 2, A N UPADHYE *Annals* of the B O R I., XIV, i ii, p 62, also the *Varangacarita* (Bombay 1938), Intro pp 9 10

MUNIRAJ SHRI JINAVIJAYA read a paper (in Sanskrit) at the First [All-India] Oriental Conference (Poona 1919) on 'The Date of Haribhadrasūri'[1] It is an exhaustive paper which scrutinises the views of earlier scholars, lists the works attributed to Haribhadra, enumerates the traditional sources for his biography, and takes up for discussion the traditional date, A D 529, assigned to him, Siddharsi's (A D 906) reference to him as *me dharma-prabodha-karo guruh* and consequent conclusion of H JACOBI that Haribhadra was a senior contemporary and *guru* of Siddharsi JINAVIJAYA shows that Gargarsi was the *guru* of Siddharsi and correctly interprets the latter's reference to Haribhadra It is in this context that he quotes the *Kuvalayamālā* (p 4, *l* 2) and reaches the conclusion that Haribhadra, the author of *Samarāditya-kathā* could not be later than A D 778 Then he studies the various references from Haribhadra's works, quotes an extract from the *Kuvalayamālā* (corresponding to p 282, *l* 6 *to l* 20) from the Ms P, and assigns Haribhadra to A D 700-770 In the appendix, the chronological relation of Haribhadra with Sāntaraksita, Dharmottara, Mallavādi and Samkara are indicated

The *Brhattippanikā* is an old valuable list of Jaina works prepared in Sam 1440 (-57), i e, A D 1383 by some Jaina monk acquainted with the Mss -collections at Pattan, Cambay and Broach etc (but not Jaisalmer) It was used by the compilers of the *Jaina Granthāvali*, noted above It is published (based on the Ms, three to four hundred years old, belonging to the collection of Śrī Kāntivijayajī Jaina Jñānamandira, Baroda) by MUNI JINAVIJAYA[2] Therein the references to the *Kuvalayamālā* (p 10) stand thus

320 कुवलयमाला प्रा. सु. [सं (?)] ८३५ वर्षे उद्द्योतनसूरिया १३००० ।

321 कुवलयमाला स रत्नप्रभसूरीया ३८९४ ।

A Catalogue of Manuscripts in the Jain Bhandars at Jesalmere, compiled by C D DALAL and edited with Introduction, Indexes and notes on Unpublished Works and their Authors by L B GANDHI was published in 1923[3] It presents the entry of the Ms of the *Kuvalayamālā* in this manner (p 27)

229 कुवलयमाला of दक्षिणचिह्न (उज्जोयण) सूरि 254 leaves 23 x 2½

Col —इति कुवलयमाला नाम सकीर्णकथा . सवत् ११३९ दातु (आसु) वदि १ रविदिन लिखितमिदं पुस्तकम् ।

In his Sanskrit Intro and its notes (pp 42-43) Pt GANDHI gives some bits of information about this work (possibly based on the extracts from the Poona Ms quoted by the Editor in the Introduction to the edition of its Sanskrit digest by Ratnaprabha published from Bhavanagar and noted above), especially quoting references to Uddyotana by Ratnaprabha and Devacandra[4]

[1] Separately issued, pp 1-23, in the Jaina Sāhitya Samśodhaka Granthamālā, Poona

[2] *Jaina Sāhitya Samśodhaka* I 2, Supplement pp 1-16, Poona (1920?) see also Ibidem I, 4, pp 157-58

[3] G O S, No XXI, Central Library, Baroda 1923

[4] PETERSON, in his *Fifth Report*, already noted above, gave an extract from the *Śāntinātha-carita* of Devacandra (Sam 1160, i e, A D 1103) दक्खिन्नइन्दसूरि नमामि वरवन्नमालिया मगुणं ।

H JACOBI completed his edition of Haribhadra's *Samarāiccakahā*, Vol I, Text and Introduction, in 1926,[1] and in his Introduction (pp II & III), while reviewing the earlier discussion and accepting the revised date of Haribhadra (*c* 750 A D) as proposed by MUNI JINAVIJAYA in his paper presented to the First Oriental Conference, Poona (1919), he discusses the exact date of the completion of the *Kuvalayamālā* as specified by its author, ascertaining it as 21st March, 779 A D

There is an exhaustive essay in Gujarati on the *Kuvalayamālā* by JINAVIJAYAJI[2] Giving an outline of the Jaina narrative literature with pointed reference to certain works of which the *Taramgavaī* of Pādalipta and *Samarāiccakahā* of Haribhadra are introduced in details The controversy about the date of Haribhadra and the latest conclusion are reviewed Then follows an account of the *Kuvalayamālā* based on the study of relevant sections from the Mss from Jaisalmer[3] and Poona, especially the Praśasti portion (§ 430, with variants of P noted in the foot-notes) which is translated into Gujarati with valuable explanatory comments on some of its references to Toramāna, Pavvaiyā, Jābalipura, Gupta etc[4]

Pt L B GANDHI edited three Apabhramśa works of Jinadattasūri,[5] a senior contemporary of Hemacandra, in the G. O S in 1927 As an appendage to his Introduction (in Sanskrit), he has added a well-documented essay (in Sanskrit) on the Apabhramsa language He explains incidentally the background of Prākrit, its relation with Sanskrit and the nature of Ardhamāgadhī In the context of the discussion about Desībhāsās, he has introduced in details the Prākrit *Kuvalayamālā* and has quoted a number of passages from it, from the Jaisalmer Ms[6] (giving reference to its palm-leaves) corresponding in the order they are quoted to our text [p 89, f n.] p 282, *l* 19 to p 283, *l* 6, [p 90,

कुवलयमाल व्व महा कुवलयमाला कहा जस्स ॥ Pt GANDHI reads *imdha* for *imda* and suggests *suha* for *mahā*, Prabhācandra (A D 1277) refers to the *Kuvalayamala* thus सूरिर्दाक्षिण्य चन्द्राख्यो गुरुभ्रातास्ति तस्य स । कथा कुवलयमाला चक्रे शृङ्गारनिर्भराम ॥ XIV 89 That only shows how the original reading *dakkhinna imdha* was not correctly understood

1 Bibliotheca Indica, Work No 169, Calcutta 1926

2 See *Jaina Sahitya Samśodhaka* III, 2 pp 169 94 Poona Sam 1983, i e, A D 1927, also *Vasantarajata Smarakagrantha* Ahmedabad 1927, its English summary by A S GOPANI in *Bharatiya Vidya* II, 1, Bombay 1940

3 The photographs of the Jaisalmer palm leaf Mss which are described above were used for the present edition There appears to be another set of these photographs in the Oriental Institute, Baroda about which my friend Dr B J SANDESARA, Director, O I, Baroda, writes to me thus (21 2 1961) 'A photo copy of *Kuvalayamala* (O I No 13163) is available in our Mss collections There are 54 photographs 15′ x 12′ size each Eight leaves are included in the first photograph and 10 in the last one The photographs were taken in 1927 at Ahmedabad The colophon of the photo-copy agrees with that of the Jaisalmer Ms of your printed edition'

4 A M GHATAGE Narrative Literature in Jaina Maharastri, *Annals* of the B O R I, XVI, i-ii, p 34, N C MEHTA, Jaina Record on Toramana, *J of the Bihar & O R S* XIX, 1928, Toramana visayaka Jaina ullekha, *Jaina Siddhanta Bhāskara*, XX, 2, pp 1 6, Arrah 1953

5 L. B GANDHI *Apabhramśa kāvyatrayi*, G O S XXXVII, Baroda 1927

6 As noted above, a photo-copy of it is already there in the Oriental Institute, Baroda

f. n]: p 282, l 4 to l 18, [pp 91-94], p 152, l 21 to p 153, l 12, [p 91, f n]: p 4, ll 11-14, p 281, ll 22-25, p 281, l 26 to p 282, l 3, [pp 97-98] p 71, ll 1-8, [pp 104-7] p 151, l 18 to p 152, l 17, [pp 108-9] p 55, ll 10-21, [p 109] p 63, ll 18-25, [p 110] p 47, l 6 [p Ibid], p 59, l 5 He has added his Sanskrit *chāyā* and minor comments here and there It is he who published, beside the *praśasti* verses (already published by MUNI CHATURAVIJAYA and MUNI JINAVIJAYA) a number of extracts from the Jaisalmer Ms of the *Kuvalayamālā* Some of these passages are really important, and as such they have attracted the attention of some scholars

The Paiśācī dialect has been of great interest for scholars,[1] and A MASTER, who wrote a paper 'The Mysterious Paiśācī'[2] was obviously attracted by the Paiśācī passages in the *Kuvalayamālā* a detailed acquaintance with which he came to have from Pt GANDHI's Introduction noted above In his paper 'An Unpublished Fragment of Paiśācī'[3] he gives not only a critical text (based on J and P) of the Paiśācī passage (along with the photo-prints of the relevant leaves of J) corresponding to our text, p 71, ll 7-26, but also presents a tentative translation accompanied by grammatical and other notes He continued his studies on the *Kuvalayamālā*, in two more papers 'Gleanings from the Kuvalayamālā Kahā',[4] Nos I and II In the first he has presented his critical observations on three fragments (corresponding to the printed text, p 63, ll 16-26, p 47, l 6, p 59, l 5) and specimens of Eighteen Deśa-bhāsās His linguistic notes are interesting In the second he has critically studied (adding grammatical notes) the specimens of prose Apabhraṁśa and contemporary Middle Indian mixed with Sanskrit, especially the passages corresponding to the printed text, p 55, ll 10-21 p 151, l, 18 to p 152, l 17 This is prefaced with a few general remarks on the author etc and concluded with an excursus on the Jaina Kathā

Lately, F. B J KUIPER, Leiden, in his paper 'The Paiśācī Fragment of the Kuvalayamālā',[5] has re-edited and published at A MASTER's instance the Paiśācī passage from the *Kuvalayamālā* (corresponding to the printed text, p 71, ll 10-26) It is prefaced with a thorough grammatical analysis of the dialect and followed by English translation and notes, both explanatory and textual, which are very helpful to understand certain knotty points in the text He has given a block-print of the page from the Ms P containing that passage

[1] A N UPADHYE Paiśācī Language and Literature, *Annals* of the B O R I, XXI, i-ii, pp 1-37

[2] *Journal of the R A S* 1943, 217 f

[3] *Bulletin* of the S O A S XII, 3-4, London 1948

[4] *Bulletin* of the S O A S , xiii, 2 and xiii, 4 London 1950

[5] *Indo-Iranian Journal* I, 3, pp 229-40, The Hague 1957

5 THE KUVALAYAMĀLĀ. A CRITICAL STUDY

1. CONTENTS OF THE KUVALAYAMĀLĀ

[i Author's Introduction]

INTRODUCTORY MANGALA, HUMAN LIFE AND ITS OBJECTIVES In the opening *mangala*, to begin with, the author directs salutations to Ṛṣabha, the first Tīrthakara, with poetic references to some events in his career, secondly, to Mahāvīra who could not be shaken in his meditation even by the tempting appeals of the charming seasons prompted by (god) Saṃgama, thirdly, to the rest of the Jinas; and lastly, to the Tīrtha which enlightens the souls, which enables some of them to attain Liberation, and which is sacred even to the Jinas The souls, under the pressure of passions and previous Karmas, plunge into hells, thence they pass through various species of sub-human beings, and then, through some *puṇya*, they are born as men with a perfect body and in a good family With the acquisition of this rare human birth, one should pursue the human ends which are three *dharma*, *artha* and *kāma*, and to these is added *mokṣa* as well by some They could be graded thus Kāma is *adhama*, Artha is *madhyama* and Dharma is *uttama*, and it is through *dharma* that all others, including *mokṣa*, are achieved A wise person, therefore, should persist in the practice of *dharma* which is variously presented with different deities and by different teachers, but the one preached by Jinendra is the best Dharma which is constituted of *dāna*, *śīla*, *tapas* and *bhāvanā* The first Tīrthakara himself practised these precepts, and is thus an example for others Due to want of necessary wealth, moral rectitude and physical strength, the first three are not practicable for all, therefore, the words of Jina should be understood and *bhāvanā* should be cultivated Even in the midst of the wicked, who are out for scandalising the meritorious and merits, we should make our life fruitful by glorifying the merits of Jina, Śramana and *supuruṣa* with this object in view, a narrative is being presented (Pages 1 1-3 15, *1 2-*2 15)

EARLIER AUTHORS, TYPES OF KATHĀS The earlier great poets have presented many a narrative (for details, see below), but the range of subject-matter being infinite, this one also is being presented There are five varieties of the Kathā *sakala-*, *khanda-*, *ullāpa-*, *parihāsa-* and *vara-kathā*, and besides, there could be *saṃkīrṇa-kathā* as well which combines the characteristics of all these this is being presented here It is miscellaneous with varied poetic embellishments, metrical forms and compositional patterns It is composed in Prākrit, with *marahaṭṭhayadesi* descriptive pattern, almost a pure *sakala-kathā*, in which are introduced *tāpasa*, *jina* and *sārthavāha*, but just out of curiosity, in the mouth of various characters Sanskrit, Apabhramsa and Paisācī passages are introduced Being endowed with the merits of various narratives, with amorous sentiment, with well-arranged sub-plots and with the exposition of various arts and branches of knowledge, it has become a *saṃkīrṇa kathā* Kathā is again of three types *dharma-*, *artha-* and *kāma-kathā* Though this is primarily a *dharma kathā*, it has become *saṃkīrṇa* in-as-much as it has all the characteristics and has embraced the topics of *artha* and *kāma* Here are narrated activities

of worthy men; and here one can learn what is *dharma* and *adharma*, what is *kārya* and *akārya*, and what is *hita* and *ahita* This *dharma-kathā* is of four facets *ākṣepiṇī*, pleasant or catching, *vikṣepiṇī*, unpleasant or distracting, *saṃveda-jananī*, leading to knowledge or enlightening, and *nirveda-jananī*, leading to detachment or renunciation Minds of men should first be captivated by catching topics, secondly, they should be disillusioned, thirdly, they should be enlightened or made to know the real nature of things, and lastly, they should be made to renounce the world that is the way how five hundred robbers were induced by that self-enlightened [Kapila] to accept the life of self-control and renunciation Topics connected with love-matters are welcome to the extent to which they are conducive to the adoption of religious life (Pages 3 18-5 13, *2 16-*2 26)

AN OUTLINE OF THE STORY Dākṣiṇyacihna composed this Narrative Structure (*kathā-śarīra*) which is great on account of the acquisition of Samyaktva and in which friends carry out their mutual obligations and attain Nirvāna How Kuvalayacandra was born and was carried away by a god, his former associate, how he met the lion, the monk and the god in a lonely forest, how he heard the past lives of all the five from Kevalin, how they acquired *samyaktva*, practised austerities, and were consequently born in heaven, how, after enjoying heavenly pleasures, they were born in the Bhārata-varsa, how they did not know one another but were enlightened by the omniscient Teacher, and lastly, how they adopted renunciation, practised penances and attained Liberation, being free from Karmas all these topics are covered in this composition, which has been elaborated thus by the author through the grace of [*Hrī-*] *devatā* who supplied its clues to him (Pages 5 14-5 24, *2 26-34)

DISCOURSE ON DURJANA and SAJJANA The author starts his narrative in a grandiose style, but halts to present a discourse on *durjana* and *sajjana* The former's weaknesses are effectively sketched with various similies often with double meaning A poet should go on with the work on hand despite the wicked and their scandals, like a lofty elephant ignoring the barking dogs As contrasted with him the various merits of a *sajjana* are depicted, and it is the *sajjana* who is the hope and support of worthy poets (Pages 5 25-7 3; * 2 36-39)

[ii Prince Kuvalayacandra his Horse Flies]

KING DṚḌHAVARMAN AND QUEEN PRIYANGUŚYĀMA OF VINĪTĀ In Jambūdvīpa, in Bharatavarsa, to the south of Vaitādhya and in between Gangā and Sindhū, there is the Madhya-deśa (described 7 7-12) at the centre of which stands the town Vinītā (described in details, §§ 14-7) There ruled a king, Dṛḍhavarman by name (described, § 18), he had a loving queen (described, § 19) Priyanguśyāmā, and he spent in her company many happy years (Pages 7 4-9 17; *3 1-32)

THE MĀLAVA PRINCE MAHENDRA BROUGHT AS A CAPTIVE: One day, when the king was seated in the inner assembly along with the queen and a few chosen ministers etc , Susena, the Sabara prince, just returned from a successful military operation against the Mālava king Though wounded, he narrated in a triumphant mood how the army of the enemy was routed, how the war-spoils were

captured, and how a gallant prince of five years was arrested and brought there The king and queen affectionately welcomed that prince, Mahendrakumāra, who entered the hall with remarkable self-confidence, but soon he was overpowered with feelings, making all the dignitaries shed tears at the moment Not satisfied with the various explanations of the ministers why the prince, though seated on the king's lap, started shedding tears, the king asked Mahendra himself the reason of his deep sorrow. The prince explained his sad plight that he should have been seated on the lap of an enemy The king at once expressed to him that there was no more enmity and that the prince was his veritable son He gave the prince his necklace and formal presents, and he also told the ministers to look after the prince in such a way that he would not remember his parents and that he would become a son to himself who had no issue (Pages 9 18-11 14, *3 33-*5 3)

THE QUEEN PINING FOR AN ISSUE On getting a confidential report that the queen Priyanguśyāmā—apparently there being none of the five reasons (11 25 6) on account of which ladies get angry—was out of her mood and was not attending to her daily routine, the king went to her apartment and found her in the Anger-chamber (*kopa-gṛha*), quite out of temper He inquired why she was angry, and he wanted to know from her the specific reason of her anger which even added a little charm to her face The queen told him that the cause of her remorse was that, unlike the mother of Mahendrakumāra, she had no son, and consequently, she was angry with the king She was told by the king that she was indiscreet and that the fulfilment of her desire was beyond human power Then she appealed to him to solicit a boon from some deity Quite lovingly he pacified her with the assurance that he would secure divine favour at any cost, by offering the oblation of his own flesh to Īśvara, by sacrificing his head to Katyāyanī etc , and she felt quite happy In this context, he took into confidence his ministers who greeted his decision, stressed the need of a son in every respect, dissuaded him from taking any risk for his life, and advised him to solicit the favour of the Kula-devatā, Rājyalaksmī, seeking her boon for a son, which idea the king approved (Pages 11 15-14 3, *5 4-*6 14)

THE KING PROPITIATES AND GETS A BOON FROM KULA-DEVATĀ Then on an auspicious day, the king offered oblations to the town-deities, gave gifts to mendicants, fulfilled the desires of the poor, and entered the *devagṛha*, in a proper form He offered worship to gods and goddesses, spread a layer of flowers on the pavement, took his seat (now all alone), offered (with folded hands) lavish prayers to Rājalakṣmī referring to the various aspects of her personality, and urged her either to give audience to him within three days or accept his head He sat there for two days recounting her merits On the third day, when he was about to sever his head for an offering, his hand (with the sword) was miraculously held back, and the goddess appeared before him in full womanly bloom and glory He saluted her She smiled at his rash impatience When he appealed to her effectively and with self-respect, she blessed him with a boon that he would have an outstanding son and disappeared (Pages 14 4-15 14, *6 15-38)

ALL-ROUND SATISFACTION AND QUEEN'S DREAM INTERPRETED Returning from the temple, the king took his meals in a happy atmosphere, and then he conveyed to his ministers the details of the boon received by him, to their great satisfaction He went thereafter to the apartment of the queen who, on hearing about the boon, received it as a great blessing The happy day passed, and there followed the evening and moonlit night (graphically described 15 26-16 5) Early in the morning, the queen woke up after seeing in her dream the Moon clung to by a garland of highly fragrant lilies (*kuvalaya mālā*), and when she modestly conveyed the same to the king, he assured her that this was quite in consonance with the boon of the Deity and that she has conceived a son She considered herself highly blessed The king entered the assembly attended by many *mantrin, mahānarendra, mahāvīra, mahāvaidya, mahābrāhmana, mahākavi, mahāsenāpati* and *mahāpurohita* There were courtezans, some reciting in Prākrit, some in Sanskrit, some knowing Apabhramsa and many others skilled in different branches of knowledge (the list is interesting 16 23 f) in that assembly all the *kalā, kautuka* and *vijñāna* were represented The expert decision on the interpretation of the dream was that the queen, as blessed by the divine boon, will have a great son and that the *kuvalayamālā* represents his beloved attached to him from an earlier life (Pages 15 15-17 7, * 6 39 * 7 25)

A PRINCE BORN and DULY NAMED KUVALAYACANDRA Carrying the child and living in a happy atmosphere, the queen grew in her grace more and more, and her longings of pregnancy were more than fulfilled to her satisfaction The effects of the growing child were apparent on her body (17 16 f), and at a highly auspicious moment, she delivered a fine male child The palace was flushed with manifold festive talks (described § 44) A blooming maiden broke the happy news to the king and received rich presents from him There was a royal directive for the celebration of birth-festivities which were duly carried out with great eclat and entertainments (described 18 11-31) Ordered by the king, the Astrologer interpreted the planetary influence etc at the moment of the prince's birth and prophesied (from the astronomical data) that the prince would become either an Emperor or an Emperor-like king On a specific enquiry from the king, the astrologer enumerates the *rāśis* (zodiac signs) and gives their *gunas* (fruits, consequences) in the context of the birth (details given, 19 12 f) on the authority of *Vamgāla jāyaga* of Vamgāla-risi The king duly honoured the astrologer, and enjoyed drinks (described 20 28 f) and meals So the days passed On the 12th day he decided, in consultation with *mahā brāhmanas*, that the prince should be significantly called Kuvalayacandra, and also by a second name Srīdatta (Pages 17 8-21 6, * 7 25- * 8 28)

PRINCE'S EDUCATION Fondled by five maids, the prince gradually grew making all happy by his activities of childhood When he was eight years old, he was duly entrusted to a *lekhācārya* under whom he lived in a lonely place, not visited even by his parents, and mastered various arts till he was twelve After finishing the course, the teacher led him to the king who heartily welcomed him, with all the more joy, on learning that the prince was so gifted by nature that hardly any instruction was necessary for him The teacher enumerated the seventy-two *kalās* (22 1-10) already mastered by the prince and also those in

which he had special proficiency The prince had developed well, both in body and expression Then he went to the apartment of his mother who heartily embraced him and kissed on the head, he called on other queens as well who all greeted him with good wishes (Pages 21 7-23 3, * 8 29- * 9 6)

PRINCE ON THE HORSEBACK CHARMING TO ALL As directed by the king, the prince, then, accompanied him to the horse ground or race-course where horses were to be tested for different purposes, and there, the horse-keeper gave for riding different horses to different persons Pavanāvarta to the king, Garudavāhana to Mahendrakumāra, Udadhikallola (described in details 23 12-19) to Kuvalayacandra, and so on Inquired of by the king, the prince explained to him that there were eighteen breeds (23 22-4) of horses of which he would describe the colour, marks etc of a few only (23 25 to 24 9) Saying that he would hear further details at leisure, the king rode his Pavanāvarta, the prince his Udadhikallola, and their feudatories started on their respective conveyances all of which crowded the palace-ground by their march (described 24 19 f) and then gradually proceeded along the royal road When the prince reached the heart of the town, ladies, in a disturbed state (described 24 30 f) took their positions here and there (25 8-10), making various remarks (25 12-15) to have a glimpse of the prince whom they gazed at with eyes full of passionate affection (25 21-32) and about whom they discussed with complimentary references that he was superior even to Narāyana, the full moon, Puramdara, Isvara, the sun and Kumāra (26 1-14) They were captivated by the personality of the prince, and all their activities and demeanour (described 26 15-27) showed that their minds were out of gear The prince passed through the bazaar and reached the race course where stood the entire troop The king drove his Pavanāvarta and the prince his Samudrakallola, well, the latter overtook the former to the jubilation of the entire gathering (Pages 23 4-27 1, * 9 7-31)

PRINCE (WHO ATTRACTED THE EYES OF MANY), FLOWN BY THE HORSE, MEETS A SIGNIFICANT TRIO, THE SAINT FROM WHICH PROMISES TO EXPLAIN THE MYSTERY OF THE HORSE AS WELL AS THEIR CAREER As the prince was being greeted with victory, the horse flashed towards the south and flew up in the sky (description of the ground below etc 27 7-9) Struck with wonder by its behaviour, he decided to test whether it was some god by striking it with a knife, before it reached the ocean When he gave a heavy stroke on its belly, it fell dead, the prince too came down, and, while he stood still puzzled over the riddle whether it was a horse or a god, he heard an anonymous voice greeting him with his name and directing him to go towards the south to find something unprecedented As he proceeded, he reached the great Vindhya forest presenting manifold scenes and situations (described 27 28 to 28 19), one of which, which most surprised him, was that birds and beasts, well-known for their natural antipathy, played together (28 22-27) With a little thinking, he realized that in the vicinity there must be some great saint of benign influence A little ahead, under a Vaṭa tree he saw a monk, emaciated with penances but ablaze with lustre, an embodiment of *dharma* and an incarnation of *upaśama* (described 29 7-9) * To the left of the monk, he saw a great person of divine appearance (*divyākāram mahāpuruṣam*), an embodiment of all that could be handsome

(described 29 11 20), and to the right, he saw a Lion, terrific in appearance but quiet in temper (described 29 21-24) These three seemed to the prince as the veritable quintessence of *dharma, artha* and *kāma* As great saints are gifted with divine knowledge, the prince wanted to know from this great saint who the horse was and why he was carried away etc The great monk welcomed him with *dharma-lābha*, the *divya-puruṣa* stretched his right hand decked with jewelled bracelet to greet him, and the lion too received him suitably The prince responded with all modesty The great saint assured him to enlighten him on his questions The prince sat there before the saint in a receptive mood, when the latter started his religious sermon In this Saṃsāra the souls wander in a chaos of relations and reactions (details given § 66) The gale of sin whirls round this leaf of soul in this mountain-thicket of worldly existence The souls alone are responsible for all that they have done, and all others are really *others* Like children playing with sand-structures on the shore, the ignoramuses are deluded by various attachments in life it is all hollow Whatever is experienced by us on account of i) *krodha*, anger, ii) *māna*, vanity, iii) *māyā*, deceit iv) *lobha*, greed, and v) *moha*, infatuation will be narrated ending with the episode of the prince being carried away by the horse (Pages 27 2-31 2, *9 31-*11 6)

[iii Dharmanandana Biographies of Five Souls]

MINISTER VĀSAVA TAKES KING PURANDARADATTA TO THE PARK, FULL OF VERNAL GLORY, THEY PAY RESPECTS TO DHARMANANDANA WHO DISCOURSES ON SAMSĀRA etc In the Vatsa country (described 31 3-18), in the town of Kauśāmbī (described § 68), there ruled a king Purandaradatta by name (described 31 33-32 8), and he had an able minister in Vāsava who was endowed with Samyaktva (described 32 9-15) One day, on his way to the temple of Arhat for worship, the minister Vāsava was presented with a bunch of mango-blossoms by the gardener Sthāvara who reported to him, first, the advent of spring, and secondly, the arrival of the preceptor Dharmanandana (with his disciples) in the garden, but received in return, firstly rebuke from his master for his unjustified sequence *in reporting the events, and secondly, a good reward Afterwards,* Vasava called on Purandaradatta, presented him with the same bunch of mango-blossoms, and requested him that they might personally witness the vernal glory of the park in the forest (described 33 5-13) In the park, they enjoyed the charming sight of trees, creepers and flowers attended by swarms of bees—all bathed in vernal beauty Intending to pay respects to Dharmanandana, who was halting on a dry spot in the garden, the minister led the king there under the pretext of seeing the Asoka tree planted by the latter as a prince There they saw a multitude of monks some of whom were studying different Angas (enumerated by names), logic with five or ten limbed syllogism (34 20) *nimitta, Joṇī-pāhuda* etc, and some were very much emaciated on account of penances In the midst sat the preceptor Dharmanandana gifted with fourfold knowledge (§ 73) On being inquired of, the minister duly introduced the monks and the Preceptor to the king, and as proposed by the minister, who offers a prayer (35 9 12), the king joined him in offering obeisance to them both of them were

which he had special proficiency The prince had developed well, both in body and expression Then he went to the apartment of his mother who heartily embraced him and kissed on the head, he called on other queens as well who all greeted him with good wishes (Pages 21 7-23 3, * 8 29- * 9 6)

PRINCE ON THE HORSEBACK CHARMING TO ALL As directed by the king, the prince, then, accompanied him to the horse-ground or race-course where horses were to be tested for different purposes, and there, the horse-keeper gave for riding different horses to different persons Pavanavarta to the king, Garuda-vāhana to Mahendrakumāra, Udadhikallola (described in details 23 12-19) to Kuvalayacandra, and so on Inquired of by the king, the prince explained to him that there were eighteen breeds (23 22-4) of horses of which he would describe the colour, marks etc of a few only (23 25 to 24 9) Saying that he would hear further details at leisure, the king rode his Pavanāvarta, the prince his Udadhikallola, and their feudatories started on their respective conveyances all of which crowded the palace-ground by their march (described 24 19 f) and then gradually proceeded along the royal road When the prince reached the heart of the town, ladies, in a disturbed state (described 24 30 f) took their positions here and there (25 8-10), making various remarks (25 12-15) to have a glimpse of the prince whom they gazed at with eyes full of passionate affection (25 21-32) and about whom they discussed with complimentary references that he was superior even to Nārayana, the full moon, Puramdara, Īsvara, the sun and Kumara (26 1-14) They were captivated by the personality of the prince, and all their activities and demeanour (described 26 15-27) showed that their minds were out of gear The prince passed through the bazaar and reached the race-course where stood the entire troop The king drove his Pavanāvarta and the prince his Samudrakallola well, the latter overtook the former to the jubilation of the entire gathering (Pages 23 4-27 1, * 9 7-31)

PRINCE (WHO ATTRACTED THE EYES OF MANY) FLOWN BY THE HORSE, MEETS A SIGNIFICANT TRIO, THE SAINT FROM WHICH PROMISES TO EXPLAIN THE MYSTERY OF THE HORSE AS WELL AS THEIR CAREER As the prince was being greeted with victory, the horse flashed towards the south and flew up in the sky (description of the ground below etc 27 7-9) Struck with wonder by its behaviour, he decided to test whether it was some god by striking it with a knife, before it reached the ocean When he gave a heavy stroke on its belly, it fell dead, the prince too came down, and, while he stood still puzzled over the riddle whether it was a horse or a god, he heard an anonymous voice greeting him with his name and directing him to go towards the south to find something unprecedented As he proceeded, he reached the great Vindhya forest presenting manifold scenes and situations (described 27 28 to 28 19), one of which, which most surprised him, was that birds and beasts, well known for their natural antipathy, played together (28 22-27) With a little thinking, he realized that in the vicinity there must be some great saint of benign influence A little ahead, under a Vata tree he saw a monk, emaciated with penances but ablaze with lustre, an embodiment of *dharma* and an incarnation of *upaśama* (described 29 7-9) * To the left of the monk, he saw a great person of divine appearance (*divyākāram mahāpuruṣam*), an embodiment of all that could be handsome

(described 29 11 20), and to the right, he saw a Lion, terrific in appearance but quiet in temper (described 29 21-24) These three seemed to the prince as the veritable quintessence of *dharma*, *artha* and *kāma* As great saints are gifted with divine knowledge, the prince wanted to know from this great saint who the horse was and why he was carried away etc The great monk welcomed him with *dharma-lābha*, the *divya-puruṣa* stretched his right hand decked with jewelled bracelet to greet him, and the lion too received him suitably The prince responded with all modesty The great saint assured him to enlighten him on his questions The prince sat there before the saint in a receptive mood, when the latter started his religious sermon In this Samsāra the souls wander in a chaos of relations and reactions (details given § 66) The gale of sin whirls round this leaf of soul in this mountain-thicket of worldly existence The souls alone are responsible for all that they have done, and all others are really *others* Like children playing with sand-structures on the shore, the ignoramuses are deluded by various attachments in life it is all hollow Whatever is experienced by us on account of i) *krodha*, anger, ii) *māna*, vanity, iii) *māyā*, deceit iv) *lobha*, greed, and v) *moha*, infatuation will be narrated ending with the episode of the prince being carried away by the horse (Pages 27 2-31 2, *9 31-*11 6)

[iii Dharmanandana Biographies of Five Souls]

MINISTER VASAVA TAKES KING PURANDARADATTA TO THE PARK, FULL OF VERNAL GLORY, THEY PAY RESPECTS TO DHARMANANDANA WHO DISCOURSES ON SAMSARA etc In the Vatsa country (described 31 3-18), in the town of Kausāmbī (described § 68), there ruled a king Purandaradatta by name (described 31 33-32 8), and he had an able minister in Vāsava who was endowed with Samyaktva (described 32 9-15) One day, on his way to the temple of Arhat for worship, the minister Vasava was presented with a bunch of mango-blossoms by the gardener Sthāvara who reported to him, first, the advent of spring, and secondly, the arrival of the preceptor Dharmanandana (with his disciples) in the garden, but received in return, firstly rebuke from his master for his unjustified sequence in reporting the events, and secondly, a good reward Afterwards, Vāsava called on Purandaradatta presented him with the same bunch of mango-blossoms, and requested him that they might personally witness the vernal glory of the park in the forest (described 33 5 13) In the park, they enjoyed the charming sight of trees, creepers and flowers attended by swarms of bees—all bathed in vernal beauty Intending to pay respects to Dharmanandana, who was halting on a dry spot in the garden, the minister led the king there under the pretext of seeing the Asoka tree planted by the latter as a prince There they saw a multitude of monks some of whom were studying different Angas (enumerated by names), logic with five or ten limbed syllogism (34 20) *nimitta*, *Joṇī pāhuḍa* etc, and some were very much emaciated on account of penances In the midst sat the preceptor Dharmanandana gifted with fourfold knowledge (§ 73) On being inquired of, the minister duly introduced the monks and the Preceptor to the king, and as proposed by the minister, who offers a prayer (35 9 12), the king joined him in offering obeisance to them both of them were

blessed with *dharmalābha* The Preceptor welcomed them along with others who arrived there and saluted him The king wondered why the preceptor, so gifted as he was, had taken to renunciation The preceptor started his discourse on the nature of *samsāra* which itself is an enough cause for renunciation He continued how *himsā* of various types committed through passions and different pretexts leads to hells where the doer himself has to suffer (35 24 to 36 6) The hells are full of tortures (described §§ 75-78) as preached by the omniscient, even in the various subhuman species there are many miseries (described §§ 79-80), the human birth, with its advantages, is not without its pitfalls and pangs (described §§ 81-82), and the birth in heavens too has its limitations (described §§ 83-84) This was in reply to the thoughts in the mind of Purandaradatta who received some instructions on virtues and their cultivation (43 23 f) and was taught how the words of Jina would rescue one from the misery of Samsāra and lead to eternal bliss The minister Vasava was told that the cause of wanderings in this miserable Samsāra consists of *krodha, māna, māyā* and *lobha* (and also *moha*) which are defined (44 17-21) and the four grades (*anantānubandhī, apratyākhyānāvarana, pratyākhyānāvarana* and *samjvalana*) of which (44 22 to 45 37) are illustrated (Pages 31 3-45 5, * 11 6-* 13 4)

1 ANGER—BIOGRAPHY OF CANDASOMA Anger leads to mental unbalance whereby one kills even one's brother and sister, as seen from the career of this angry looking man seated here, Dharmanandana continued, which deserves to be heard

In the settlement Ragadā by name (described 45 17-20), close to Kañcī, the capital of the country of Kāñci of Dravidas, there lived a poor twice-born Susarmadeva His eldest son was Bhadrasarmā, who, due to his naughtiness in childhood and illtreatment of other boys, came to be called significantly Candasoma, the one seated here The parents married him to a suitable girl and, leaving to him the responsibility of the house, went on a pilgrimage to the Ganges His beloved Nandinī reached the bloom of youth and thus attracted the eyes of the village youths Candasoma grew jealous of her, though she was chaste of character, with the advent of the autumn (described 46 5-8), a party of actors reached that village, and Haradatta, the leading *mayahara*, arranged a show for which the whole village was invited When people started going thither, Candasoma, equally eager to attend the show (to which his brother too had already gone), started worrying about the safety of his blooming beloved, whom he entrusted to his sister Srīsomā, and went to the show Despite Nandinī's warning, Srisomā also went to the show There in the audience (*ranga*), Candasoma heard amorous whisperings of a couple, and from an indirect mention of the word *canda*, he suspected that his beloved had come with her lover to the show He got a timely hint from a song, and, burning with anger, he went home and waited hidden behind the door with a stick to strike his wife on her return As the show was over by this time, both his brother and sister returned home, and mistaking them for the suspected couple, he hit them both who fell dead Hearing the noise, Nandinī came from inside and pointed out to him what havoc he had made He was full of remorse, started lamenting over the past, and decided to immolate himself on their funeral pyre (§ 93)

Next morning he took their bodies to the cremation ground When he was about to jump into the flames, people held him back The learned Brāhmanas assured him with inconsistent diagnosis and prescriptions that there was *prāyaścitta* for purification from such sins He was asked, at last, to quit the house, distribute the property among Brāhmanas, and go clean-shaved and abegging to various *tīrthas* He was thus being misguided He came here full of Vairāgya and wanted to know further how he could be free from sin Dharmanandana told him that one must reap the fruits of one's Karmas any way, he was advised to practise penance and adopt the code of virtues (49 15-18) When Candasoma's Karmas were sufficiently quieted, he was duly given *dīkṣā* by the preceptor (Pages 45 6-49 21, *13 5-*15 2)

2 VANITY—BIOGRAPHY OF MANABHATA Dharmanandana continued that *māna* (pride or vanity) brings mental torture and leads to all sorts of ruin A vain person loses all sense of discrimination, and cannot save his parents and beloved from dying This is seen from the career of this vain-looking person, seated here, which deserves to be heard

To the north-east of the beautiful town of Ujjainī (described, 50 10-19), right in the heart of Mālava-deśa, in the Avanti-janapada (described 50 3-7), there is a rich village Kūpavandra by name There lived an old royal Thākura Ksetrabhata by name, who had fallen on evil days, and his son was Vīrabhata whom he loved more than his life For their service, the king of Ujjainī, gave them the above village Due to old age and exacting active war service Ksetrabhata remained at home, Vīrabhata attended the king, and in due course Saktibhata (the son of Vīrabhata) continued the service Saktibhata was highly vain, haughty and given to luxuries, so he came to be known as Mānabhata in the princely order One day, Mānabhata found that his seat in the Durbar of king Avantivardhana was occupied by a Pulinda prince, who apologetically explained that this would not be repeated He took offence, gave wrecklessly a fatal stroke of his sword on the prince's chest, and ran from the Durbar to his village His father advised him to quit the country for safety He sent his father bag and baggage to the bank of Narmadā, and staying behind with vanity, he faced the Pulinda forces which he defeated Though heavily wounded in the battle, he joined his father, camped in a fortified village and spent his time comfortably (described 51 29-34) One day, as a part of the spring sports, the village youths agreed among themselves to sing about one's beloved while playing on the swing Mānabhata happened to praise a darkish beloved (52 13-15) wherefore his fair wife, who was present there, felt offended, and she was so much humiliated and irritated by her friends that she dashed homewards in the dark evening (described 52 27-30) with a decision to die She entered her bed-room, prepared a noose for her neck, appealed to the Lokapālas (53 6 9) that her husband behaved like this despite her faithfulness to him, and hanged herself In the meanwhile, Mānabhata came there and could rescue her before the breath was gone After a little conversation with her, he realized that he was misunderstood by her He tried to convince her about his innocence and, holding his vanity in abeyance, even fell at her feet, but without any effect on her who remained quite silent. His vanity surged up, and in sheer disgust of her frailty, he left home to see

how she reacts Then she felt repentant, and, telling her mother-in-law about it, she rushed after him His mother, and after her, his father followed them Seeing his beloved behind him, he decided to test her attachment for him Reaching the village well, he dropped a big stone in it and hid himself behind a tree The noise of the falling stone gave her the impression that he had jumped into the well, and she followed suit as a true wife should do, the mother-in-law also followed her, and even the warrior, Vīrabhata, saw no other alternative than to jump into the well Mānabhata saw the whole episode, but repentance came on him too late, and he started lamenting (§ 106) over his cruelty and ungratefulness Finishing their obsequial ceremonies, he started on a tour with a view to meeting by chance some preceptor who would purify him of that sin At Mathurā he heard a colloquial conversation in the camp of disabled and diseased destitutes, and got the clue that a dip in the confluence of the Ganges would wash him of his specific sins He has arrived in Kauśambī with that idea The purity of mind accompanied by penance and rules of good behaviour would wash the sins and not a dip into the Ganges etc Hearing this, Mānabhaṭa sought further light and guidance from Dharmanandana who preached to him the fourfold steps (*samyaktva, jñāna, tapas* and *samyama*) and finally initiated him duly in the order (Pages 49 22-56 10, *15 4-*18-3)

3 DECEIT—BIOGRAPHY OF MAYĀDITYA Dharmanandana continued that *māyā* (deceit) is abominable, and a deceitful person behaves crookedly to the ruin of his reputation, wealth and friends This is illustrated by the career of this treacherous looking person, seated here, which is worth hearing

There is a village, Sāligrāma, to the south-west of Vārānasī (described 56 26-30) in the territory of Kasi (described 56 21-25) In it lived a Vaiśya, Gangāditya, who was poor, ugly, socially abominable, morally heinous and full of treachery wherefore he was unanimously nicknamed and addressed by all as Māyāditya (here he is) He developed friendship once with a rich local businessman Sthānu who, being essentially of good nature and despite warnings from others, responded affectionately Somehow their contacts grew, though hypocritical on the one side and sincere on the other Though they basically differed on the ways of earning wealth (57 16 17 and 24-26), they decided to go to Daksināpatha for suitable business, and duly reached the town of Pratisthāna By trying their hands at various trades, each one could earn, to his satisfaction, five thousand, and they decided to convert each one's cash into five precious stones for the safety of a distant journey They packed those ten pieces in a dirty rag, dressed themselves as friars (58 2-3) on a pilgrimage, and travelled on abegging One day Sthanu, when he went to the market for provisions, entrusted the package of ten precious stones to Mayāditya, who, however, prepared a similar package of ordinary stones with a view to running away with the former Later, when Mayāditya ran away, giving one package to Sthanu, he found, after covering a long distance, that he had duped himself by bringing with him the package of ordinary stones He decided to meet his friend and mend matters to his advantage Sthanu with all his innocence and goodness started searching for his friend in sorrow One day, being quite tired, he halted for the night in a temple where the song of a Gūrjara (59 3) way-farer gave him

some consolation and courage He proceeded homewards deciding to give half of the jewels to his friend's successors in the family Just then, to his joy, there arrived Māyāditya who, in all hypocrisy, narrated a fictitious tale of his lonely adventures how he was arrested as a thief and detained there, how, under the guidance of a maid servant, he escaped the fatal ordeal of being offered as *bali* to a goddess, and how he came over here, ever yearning to meet him Both of them crossed the river Narmadā, but missed the way and entered a thick forest (described 60 15-24) In the terrific heat of summer (described 60 26 to 61 1) this straying through that awful jungle was a torture for them As the package of jewels was slipping down from the loins, Sthānu requested Māyāditya, to the latter's satisfaction, to take it They reached an ancient Vata tree, and close by there was a deep well with no means in the vicinity to take out water Māyāditya thought that there was an opportunity for his wicked plans He requested Sthānu to see at what depth the water was there in the well that he might prepare a suitable creeper-rope While he was doing it, Māyāditya pushed him into the well luckily he fell into the water, with little hurt to his body On account of his innate goodness, he could not convince himself that his friend Māyāditya had pushed him into the well While Māyāditya was, on the other hand, feeling joyful at the prospect of having all the ten jewels for himself, a party of robbers headed by Sabarasena overpowered him, took the jewels, and threw him bound-alive in a thicket On their way, one of the robbers wanting to take out water from that well saw Sthānhu inside, and, under orders from his master, took him out safely They all wondered at his goodness, credulity and respect for his treacherous friend, and handed over to him the five jewels of his share, warning him, however, to be at a distance from a friend like that Sthānu searched out his friend, bandaged his wounds, and shared equally those five jewels Māyāditya felt remorse now, and decided to enter fire to expiate his sin of treachery towards a friend The village elders in their colloquial language (63 18-26) analysed his sin, and the chief among them asked him to dip in the Ganges and die there fasting for washing the stain of his sin On his way he has come here When he sought further light and guidance, Dharmanandana advised him to seek shelter in the words of Jina, and finally gave him *dīkṣā* seeing that his Karmas were sufficiently quieted (Pages 56 10-64 13, * 18 5- *21 15)

4 GREED—BIOGRAPHY OF LOBHADEVA In the village Uccasthala (described 65 1-2), situated to the south-west of Takṣaśilā (described 64 28-35) in Uttarāpatha (in the Madhyama-khanda to the south of Vaitādhya, in Bhārata Varṣa, in Jambūdvīpa), there lived a *sārthavāha's* son, Dhanadeva, *śūdra* by birth, who spent his time with other *sārthavāha* youths As he was highly greedy, deceitful and avaricious of other's wealth, he was nicknamed Lobhadeva by which he became well-known Lobhadeva told his father that after all the family wealth was there, but he wanted to increase it by trading in Dakṣiṇāpatha The horses, conveyances etc of the caravan were ready His father indicated to him the possible dangers and instructed him in tactful behaviour to suit an emergency (65 15-19) He reached Dakṣiṇāpatha and camped at Sopāraka with an old Śreṣṭhin (guild-head, banker) In due course, he sold horses and earned

enormous wealth As it was the custom in the Native Traders' Club (*desiya-vāṇija-meli*), he went there with his host to narrate his experience and receive the formal presents (*gandha, mālya* and *tāmbūla*) Local traders started talking about their respective adventures how different commodities brought them great profits It was disclosed that neem-leaves could secure precious stones in the Ratnadvīpa, but the journey to it was full of risks, of course, risks and gains go together The gains of Ratnadvīpa captivated the mind of Lobhadeva who proposed to Bhadrasresthin that they might sail thither for trade The latter advised contentment to him, but he was firm in his adventure with which alone goes Lakṣmī (66 18-24) Bhadraśresthin narrated to him his past experiences, but at last agreed just to accompany him who alone would be the *bhāṇḍa-pati*, the master of the merchandise They arranged their fleet, and duly started on an auspicious day (described 67 1-7) After a rough sea journey, they reached the Ratnadvīpa After trading profitably there, on their return journey, when their ship, full of exchange-commodities, reached the mid-sea, that avaricious Lobhadeva, fearing that Bhadrasresthin would be his partner on reaching the shore, took him to the ante-room under some pretex, cruelly pushed him into the sea, and raised a cry of accident, rather too late He pretended to jump into the sea to meet his friend, but the sailors dissuaded him, and that suited him well Dying there under the waves, Bhadraśresthin was reborn as a Rāksasa in the Vyantara region, and, when he reviewed his death, he realized how wicked it was on the part of Lobhadeva to have pushed him into the sea like that His anger flared up, and he decided to ruin the fortunes of Lobhadeva there he developed a fatal gale which made all the inmates of the ship nervous, and they began to seek divine grace The Rākṣasa reminded Lobhadeva of his wickedness and tossed that ship up and down (described 69 1-7) till it was smashed to pieces Lobhadeva, however, floating precariously with a plank touched Tarādvīpa almost unconscious. The cool breeze refreshed him But he found himself in the hands of some fierce-looking persons whose apparent hospitality he could not understand They fed him fat, chopped his flesh and took his blood, and then they healed his wounds with special medicine This was repeated every six months, and his blood and flesh were used for alchemical experiment (69 24-28) After twelve years like this what remained of him was a skeleton One day while he was yearning for death with his body chopped like that, he was picked up by a giant *bhāraṇḍa* bird which was attacked in the sky by another for this prey, with the result that he slipped down from its beak, fell in the ocean, and, suffering a good deal, reached eventually the shore covered with forest (described 70 16-18) When he was comfortable in that forest, a lovely spot reminded him of gods and their previous merits, of hell and sins leading thereto, and of his ingratitude to Bhadrasreṣthin He was overcome by remorse for his sin of having killed his friend, and wanted to purify himself with these thoughts, he fell asleep When he woke up, he heard a catching conversation which was neither in Sanskrit (described 71 1-3), nor in Prākrit (described 71 3-5), nor in Apabhraṁśa (described 73 5-7) but in Paiśācī in which the Piśācas were discussing as to what was a fine spot Their decision was that the stream of the river Ganges was attractive, and the sin of a friend's murder could be washed off there

He proceeded towards the Ganges On his way he has come here, and is now eager to know what to do further It is only the practice of austerities and the cultivation of religious virtues that can remove the sin In due course, with the pressure of his passions subsiding, he was given *dīkṣā* by Dharmanandana (Pages 64 14-72 17, *21 17-*24 30)

5 INFATUATION—BIOGRAPHY OF MOHADATTA Dharmanandana continued that *moha* (infatuation) unbalances the mind, dislodges the sense of discrimination, and leads to all-round ruin This is obvious from the career of this handsome person, seated here, who never understood what is right or wrong, and it is worth hearing

A stern king Kosala by name ruled in Kośala (described 72 34-73 2) the capital of Kośala (described 73 30-34) Prince Tosala was his worthy son who moved freely in the town One day he saw a beautiful girl behind the latticed window of the Banker's palace, he gazed at her with passionate affection, and she responded favourably When it grew dark (described 73 16 18), he equipped himself properly and managed to get into her private apartment where she was all alone (73 22-24) With stealthy steps he closed her eyes from behind, his touch thrilled her, and she could identify who he was The gallant prince was about to leave her, respecting her fidelity to chastity, but she detained him on account of her surging passion She was, she disclosed, Suvarnadevā (devī), beloved daughter of the local banker Nanda and his wife Ratnarekhā She was married to Haridatta, son of Visnudatta Her husband went to Lankāpuri for trade, some twelve years back, and nothing was heard of him This unfortunate separation had made her restless, and the passion of youth was surging up beyond restraint In a despondent mood, when she wanted to commit suicide, she saw the prince from the window, and their eyes responded favourably She wanted him to behave in such a way that she suffered no humiliation in the family for her immorality Either he should be her *nātha* (whom she would follow), or she would die, saying this, she embraced him They spent many happy nights together thus, and she became pregnant The scandal was whispered all round and reached the ears of Nandaśreṣṭhin who reported the matter to king Kośala for investigation that his daughter, though guarded, was being molested by somebody The king ordered his minister to behead prince Tosala who was found guilty of this crime The minister, accordingly, led the prince to the cremation ground, but, hesitating to kill him, asked him to disappear anonymously to an unknown place The prince ran for safety and began to serve as a common man under king Jayavarman at Pāṭaliputra Suvarnadevā came to know, while she was spending her time in humiliation and anxiety, that the prince was beheaded by the minister on account of her She managed to leave home and flew from the town, and could join a caravan bound for Pāṭaliputra Due to her physical disability, she lagged behind, missed the track, and started treading her way, full of suffering and fear She wept and wailed, and she fell unconscious, when it was night fall (described 75 21-28) Coming back to her senses, she was at the end of her wits in that dead of night The period of pregnancy was full and in that hopeless and helpless condition, she gave birth to twins, a girl and a boy on whom now she looked for support and

shelter (76 7-10) She decided to live looking after these children somewhere Round the boy's neck she tied a coin with prince Tosali's name, and round the girl's neck another with her own name She wrapped up the babies with the two ends of her upper garment, left them there, and went to a nearby stream for a wash In the meanwhile, a hungry tigress, just delivered, came in search of prey and picked up that garment with packings of children dangling at both the ends As it crossed the road, Ujjainī to Pāṭaliputra, the girl dropped down on the road unnoticed by it She was picked up by a messenger of Jayavarman who entrusted her to his issueless wife to her joy, and she was named Vanadattā and grew at Pātaliputra The tigress, carrying the boy on the way to its den, was hit dead with an arrow by prince Sabarasimha (attached to king Jayavarman) who had come for hunting He picked up the lovely-looking boy, and his wife consecrated him as her regular son naming him significantly Vyāghradatta They came to Pāṭaliputra where the boy, as he grew, was nicknamed by his companions as Mohadatta The disappearance of the babies shocked the mother who burst into lamentation The steps of the tigress gave her a little clue, following them she reached the house of an *ābhīrī* (a cowherd's wife) who sheltered her like a daughter, and then, going from village to village, she soon reached Pāṭaliputra, where, as luck would have it, she was employed in that messenger's house, as a maid servant, to nurse Vanadattā, her own daughter whom she did not recognise Vanadattā grew into a lovely maiden easily captivating with her glances the youths of the town During spring, on the day of Madana-trayodaśī, when she had gone for the festival in the park with her mother etc , she was seen by Mohadatta who significantly hinted his passion for her, and she also responded quite favourably (77 22-26) Suvarnadevā also grasped the situation, but asked her to come there again to meet him after the festival Vanadatta went home, and remained plunged in the pangs of separation One day, on her way to the park, Vanadattā was seen by Prince Tosala whom Suvarnadevā (who was escorting Vanadatta) could not recognise, nor did he recognise her, for obvious reasons Tosala fell in passionate love with Vanadattā, and resolved to win her hand at any cost He followed her to the park, and, finding an opportunity, asked her, with naked sword in hand, either to accept him or be a prey to his sword Suvarnadevā and others on the spot were terrified, and raised a hue and cry Hearing that, Vyāghradatta (i e , Mohadatta) rushed on the scene and encountered Tosala There was a duel between the two in which Tosala met his end When Mohadatta took nervous Vanadattā aside for love-sports, some unseen voice announced to him that it was unworthy of him to enjoy his own sister, in the presence of his mother, and that, too, after killing his father He could find out that a monk of divine knowledge, who was there in the vicinity, had announced this On inquiry, the monk explained to Mohadatta that Tosala was his father, Suvarnadevā his mother, and Vanadattā, his sister Mohadatta felt remorse for his *ajñāna*, ignorance, and consequent sin for which he wanted expiation The monk preached to him religious virtues and austerities which would duly lead him to liberation Mohadatta wanted to accept *dīkṣā*, but the monk, being a *cāraṇa-śramaṇa*, could not give it to him As directed by him Mohadatta came to

Dharmanandana, and with his Moha quieted now, received *dīkṣā* from him (Pages 72 17-80 32, *24 32- *29 40 in this context the Sk text glorifies the mount Satruñjaya)

A DISCOURSE ON FIVE PASSIONS Dharmanandana continued his discourse to minister Vāsava that these five passions (*krodha* etc) delude the soul which, then, is driven round in *saṁsāra* they should be kept under control, or, if in operation, made ineffective (a detailed discourse 81 4 to 82 7) Purandaradatta and Vāsava took leave of the monks and entered the town (Pages 81 1-82 7; *30 1-3)

PURANDARADATTA'S EXPERIENCES ON THE ROYAL ROAD AND HIS CURIOSITY ABOUT MONKS' ROUTINE AT NIGHT It was sun-set (described § 156) followed by the usual movements and activities in different places (described, especially the talks and behaviour of courtezans in their apartments, §§ 157-58) After covering the evening routine, King Purandaradatta, whose mind was already affected by Vairāgya, was curious to see anonymously what really the monks did at this time He changed his dress suitably (84 8-25), and started at a time when the activities of monks and courtezans were diametrically opposite (§ 160) As he proceeded he learnt on the way how an irritated beloved was tricked by her companions into heightened love towards her husband whereby his passion was tickled (85 3 to 86 2) He came across a monk on the road practising penance and standing undisturbed like a statue, and he felt great respect for his hidden glory (86 3-21) He escorted a daring and devoted woman rushing in the dead of night to her lover whom she meets on the way, to the joy of both (86 21 to 87 10) He crossed the city-wall with a miraculous flight (*vidyut-kṣiptam karaṇam*) and reached the spot in the park occupied by Dharmanandana whose ascetic pupils were occupied, as professed, with a variety of religious routine, especially study and meditation (87 20-27) He heard Dharmanandana discoursing to the newly ordained five monks (Caṇḍasoma etc) on the rarity of human birth and of the adoption of the religion of Jina therein (§ 165), and it occurred to him to practise this religion after enjoying worldly benefits which are equally rare Reading his mind, Dharmanandana denounced the worldly benefits as worthless, by narrating the parable of Kāumbarī fruits (Pages 82 8-88 29, *30 7-33)

THE PARABLE OF KĀUMBARĪ FRUITS Three ship-wrecked persons (corresponding to three kinds of souls (*abhavya*, *kāla-bhavya* and *tat-kṣaṇa bhavya*) reached by chance a lonely island (= human birth) where they could find three thickets (=houses) with *kāumbarī* plants (= women, wives) to the fruits of which they were very much attached When some sailors (religious preceptors) came to their rescue, one would not leave the place at all, the second said that he would go later, and the third immediately accompanied them The first was irrevocably entangled in the worldly temptations, the second lingered a little as a householder, and the third immediately renounced the world for attaining eternal bliss (Pages 88 30-90 20 *30 34- *31-39)

[Here the Sanskrit text adds the Vrata-dṛṣṭānta (*31 40-*33 30) A merchant wants to test the ability of his four daughters-in-law in managing the household Publicly he gives them each five grains of rice with instructions to return them

when he wants them. The first daughter-in-law throws them away thinking that the granary is full and five grains can be picked up and given any day The second one thinks alike but eats them The third one preserves them in her ornament-casket The fourth one plants and reaps the harvest over and over again for five years The Merchant gives the meanest task to the first two in the house, the third one is made a treasurer, and the fourth, the Manager of the family affairs The best disciple is he who not only preserves the Five Mahāvratas (which correspond to five rice particles) but also propagates them for the benefit of others]

[The Sanskrit text adds further the story of Vinīta (*33 40-*39 3) along with a discourse on Vinaya (*33 32-9) Vinīta, lying as a child in a field, was found by Visavākya, of bad speech, he grew up worthily, and he was recognised as a Sresthin by king Harsa Once, during the famine, an old man, an old woman and a youth became his dependants In a battle against Jitāri of Campā, he had to run for life On the way, he saved a deer being hunted to death by king Pṛthvīcandra of Ksmatilaka who was pleased to appoint him as a minister His earlier dependants also joined him Viṣavakya, who had accepted *dīkṣā*, went to Vinita's place, but could not accept food there Vinita was advised by Teachers that he should be above attachment and was thus enlightened on the path of religion by a detailed discourse (*36 1-*38 7) When he wanted his father to stay on, the Teachers enlightened him that Visavākya was only his guardian, and his father, mother and brother were working as attendants in his house He went home and duly respected them he became famous for his *vinaya* Once he wanted to give some specific medicine to a monk, but as his wedding was at hand, it was forgotten He remembered it at the moment of wedding He felt sorry and repentant for it He left the bride to be wedded and rushed to the monk to give the medicine By virtue of this superior *bhāvanā*, he attained omniscience]

REPENTANCE AND RENUNCIATION PANACEA AGAINST SINS Candasoma and others were ready to practise all that, but their sin was pricking in their heart, against which the sovereign remedy was, they were advised, repentance with renunciation The king was much impressed by the integrity of the monks, his mind became very much inclined to religious life, and, quietly offering salutations to Dharmanandana from a distance, he returned to his palace by midnight for rest (Pages 90 21-91 8, *39 4 9)

PURANDARADATTA BECAME A SRAVAKA With the dawn (described 91 9-13) announced by bards, the king woke up, finished his morning duties, came, along with his minister, to the park, and paid respects to Dharmanandana, who, he could realize, was aware of his arrival earlier night and of his thoughts He accepted, as he was not able to renounce worldly attachment, the *śrāvaka-dharma* consisting of twelve vows founded on *samyaktva* (91 21-22) The king and the minister learnt that the monks were to go away that day, they paid respects to and hoped to meet them again, and they returned to the town (Pages 91 8-30, *39 9-20)

MUTUAL AGREEMENT BETWEEN THE FIVE The five monks (Candasoma etc) were very much attached to each other, and they started leading a rigorous

religious life Once Candasoma, the eldest of them, was requested by others to bestow *samyaktva* on the rest, if circumstances were favourable, in the next birth; and they agreed to enlighten one another subsequently (Pages 91 30 92 9; *39 21-27)

LOBHADEVA'S CAREER IN SAUDHARMAKALPA Lobhadeva died a pious death, and was born in the Saudharmakalpa (described § 171) in the Padma-vimāna (described, the details of birth etc § 172) where he was looked after by heavenly attendants (described 93 14 8) and possessed celestial prosperity He is called Padmaprabha there, and on reflection, he recollected his past and how he was born as a god He saluted Jina and the religion preached by him As a part of the routine, he reached the bathing pool (described 94 15 24), and enjoyed water-sports with nymphs there (described 94 24-32), he wore a pair of celestial garments and reached the temple of Padmaprabha, there were many images of precious stones (described 95 6-10) He offered worship there and solicited for *samyaktva* He opened the book and read therein prayers to the Pañca-paramesthin and the religious duties prescribed for laymen and monks (§ 177) Thus he lived happily there (Pages 92 9-96 3, *39 27-30)

FOUR OTHERS TOO REACH SAUDHARMAKALPA Likewise, after some time, Mānabhata also was born as Padmasāra, Māyāditya as Padmavara, Candasoma as Padmacandra, and Mohadatta as Padmakesara in the same Vimāna They were friendly to each other and recollected their earlier agreement (Pages 96 3-10, *39 30-36)

DHARMANATHA'S SAMAVASARANA Consequent on Dharmajinendra developing omniscience, there was a gay rustle (96 10 15) in the heaven, and the seats of gods suffered a tremor Along with Indra, all the gods reached with respect and joy and in a great pomp (96 21-25) his *samavasarana* in the town of Campā With the assent of Indra, Padmasāra constructed the Samavasarana, the audience-hall of Dharmanātha, with its walls, gates, wells, *prātihāryas* etc (§ 178) Various beings, with no antipathy between them and in a peaceful order, took their seats, and Dharmanātha, from his prominent position, began to preach to all of them, who clearly understood him in their respective medium of expression (*sva-bhāsayā*) the seven Tattvas, the nature of Jīva, its relation with the body and Karmic matter, its liberation from them, the *samsāra* and the causes of it, *moksa* and the means of it, etc (§ 179) On an inquiry from the Ganadhara, Dharmanātha disclosed that the tiny wild Mouse (which attracted the attention of all on a reference being made to it), seated there, would be the first in the audience to reach Liberation He narrated its biography to satisfy the curiosity of the gathering (Pages 96 10 99 13, *39 37-*41 40)

THE BIOGRAPHY OF THE WILD MOUSE· King Kosala attacked the encampment, Vindhyavāsa, its ruler Mahendra being killed in the fray, the queen Tārā ran for life taking with her the eight-year boy, Tārācandra, and reached the town of Bhrgukaccha where she knew nobody She met on the road two nuns who kindly led her to the *pravartinī* in the monastery who, struck by her dignified demeanour and knowing her tale, sheltered her as a daughter, and, in due course, as a remedy against her plight, advised her to submit the boy to the Ācārya, Sunanda, and accept renunciation in their midst, whereby the misery of *samsāra*

would be terminated Tārācandra, who was duly initiated in the order, could not reconcile his mood with the intensely rigorous discipline of the monastery (§ 182) but envied the free life of the wild rats, he was born as a god after an accidental death, and then he was reborn as a wild rat on account of the earlier *nidāna* for which there was no due atonement. As a rat, he enjoyed various pleasures in the company of his mates, has now arrived in this *samavasarana* and recollected his past, and, therefore, is all remorse about his earlier behaviour A soul with right faith never incurs fresh bondage of *tiryag-āyus*, but just experiences the earlier one In due course, the rat will die a pious death with mental resignation, be born as prince Mitrakumāra (son of Mihilla =Maithila and his queen Citrā), be enlightened by a clairvoyant monk, and then soon be liberated as *anta-krt* Kevalin All of them fondled the rat in appreciation of its happy prospects (Pages 99 14-102 12, *41 40- *44 24)

FIVE CONFER AND SET UP MEMORY-CLUE At this stage, on an inquiry from [Lobhadeva>] Padmaprabha, the revered one explained that they all (five) were *bhavya*, would easily attain enlightenment, and get liberated in the fourth birth (their next births being duly indicated) They consulted together, realized the difficulty of mutual enlightenment, requested [Mohadatta>] Padmakesara (who was the last to leave heaven) to enlighten them, by way of memory clue, they all prepared their counter parts (i e, images resembling them) in precious stone, buried them at the spot where the [Candasoma>Padmacandra>] Lion was to be born in the forest, and put a stone on it to mark out the spot They all returned to heaven (Pages 102 13-103 2, *44 25- *45 5)

SĀGARADATTA AND HIS ADVENTURE [Lobhadeva>] Padmaprabha was reborn at Campā as Sāgaradatta, son of the banker Dhanadatta and Laksmī, and, in due course, was wedded to Śrī One day, on the autumnal full-moon night, Sāgaradatta gave a gift of one lakh to an actor for his *subhāsita* He took a hint from the taunt that his munificence was based on ancestral wealth, he determined to earn seven crores within a year, and failing this to enter fire, he left on the door of his house a record to that effect, and he started from home towards the prosperous South He reached the town Jayaśrī, on the southern shore (described 104 8-12) When, tired with long journey, he sat brooding under a tree on the various alternatives of earning wealth, he observed a *mālura* tree, having secondary *pāda* or trunks (spread round) which indicated, as studied by him in the lore of mining (*khanya vāda*, details given), that there was wealth below By digging, as advised by the voice of deities prayed to, he took a handful of silver pieces (and the rest of the treasure disappeared) which would bring seven crores for him He entered the town An old merchant was very much pleased with his efficient salesmanship, welcomed him at his place, and offered his lovely daughter to him in marriage Sagaradatta explained to him his objective, and taking necessary merchandise, started to a distant port in Yavanadvīpa, where he earned more than seven crores While returning, on account of a mighty gale, the ship went to the bottom of the sea Somehow he reached Candradvīpa (described 106 21), and he satisfied his hunger with various fruits As he moved about, he heard a voice which he ascertained to be that of a lovely girl who was about to hang herself to death He loosened the creeper-noose

on her neck, she came back to consciousness, and, on an earnest inquiry by him, she started narrating her tale to him (Pages 103 3-107 15, *45 5- *47 11)

THE GIRL IN DESPAIR INTRODUCES HERSELF TO SĀGARADATTA 'I am the daughter, freely grown up, of a wealthy banker, Mahādhana, from Śrītunga, situated on the southern shore While sleeping on the terrace, I was kidnapped by a Vidyādhara to find myself awake in the forest Captivated by his form, I offered myself to him Even before he accepted me, another Vidyādhara, with sword in hand, appeared on the scene, both of them attacked each other and fell dead in the encounter I was aghast and plunged in sorrow, and in that helpless mood, I attempted suicide' (Pages 107 16-108-14, *47 12-38)

SĀGARADATTA REBUKED, REMINDED OF HIS DUTY AND REACHES HOME Sāgaradatta told her about his ship-wreck and the consequent breach of his solemn resolution Both of them decided to seek grave in fire and duly jumped into the flames of a burning bamboo-thicket Lo! the flames were turned into lotus-flowers, and there came a god in his Vimāna The god (Padmakesara) rebuked Sāgaradatta for his cowardly act, reminded him of his glories in heaven, and requested him to possess seven crores (in the form of *jñāna*, *samyaktva* and five *mahāvratas*), enjoy pleasures (as the Karmas would have it) and then accept renunciation He took Sāgaradatta and the girl into the Vimāna, put twentyone crores there, led him to the town of Jayatunga where he married both the girls, and then finally took them all to Campā (Pages 108 15-109 28, *47 38- *48 19)

SAINT SĀGARADATTA REVIEWS THE CAREER OF THE REST, KUVALAYACANDRA ENLIGHTENED, AND THE LION BORN AS GOD The god reminded Sāgaradatta of the rest of his duties and returned to heaven Then I (= Lobhadeva > Padmaprabha > Sāgaradatta > now Saint), in due course, accepted renunciation under Dhanadatta I developed clairvoyance I could visualize the career of my four colleagues: Candasoma > Padmacandra is born as a Lion in the Vindhyas, Mānabhata > Padmasāra is born as prince Kuvalayacandra, son of king Drdhavarman in Ayodhyā, Māyāditya > Padmavara is born as Princess Kuvalayamālā, the daughter of king Mahāsena of Vijayā in the South Our mutual promise to bestow *samyaktva* was recollected God Padmakesara conferred with me, and we planned to enlighten the rest It is adversity that makes one receptive of Religious enlightenment So I reached the spot where Candasoma > Lion dwelt God Padmakesara possessed your horse and brought and left you here in a mood of frustration That is how you (= Kuvalayacandra) happened to be here, and you can see here the counterparts of the four in precious stones which should serve as mementos Hearing all this, Kuvalayacandra developed right faith and was prescribed the duties of a householder, as his Karmas would have it he resolved to respect only the Jina and the Sādhu, and not to kill even an enemy who is unarmed, running away and meek in words Attending to all this, the Lion too was enlightened It accepted fasting and remained intent on religious virtues You (= Kuvalayacandra) will marry Kuvalayamālā by completing the verse hung publicly, and (Mohadatta > Padmakesara) will be born as your son As it was a fit moment, Kuvalayacandra whispered sacred syllables into the ear of the dying Lion, which, after death, became a god (Pages 109 29-112 1; *48 19- *50 12)

[IV Kuvalayacandra's Journey to the South]

KUVALAYACANDRA WORSHIPS JINA IN THE VINDHYA FOREST: Then Kuvalayacandra proceeded to the South crossing the Vindhyan peaks, spotted with camps of wild tribes and presenting various scenes (described 112 3-25) By the time he reached the Vindhyan forest, the summer set in, and its effects on the forest, on the animals, on the town ladies were obvious (described § 197) The mid-day heat was oppressing to one and all He was very thirsty, and from the appearance of elephants arriving there he could infer the presence of a lake which he soon reached to his great joy Being aware of dietectic rules (reference to Āyuhśāstra, 114 22-8), he did not drink water at once He rested for a while, and then enjoyed a hearty bath there Thereafter, he had his thirst and hunger quenched with water and lotus fibres and stalks While in search of fruits and flowers, he saw in a bower an image of Yaksa crested with a pearl-statue of Arhat or Jina, to his grèat dismay and heightened reverence He bathed, worshipped the Jina, offered prayers, and prostrated himself in salutation (Pages 112 2-115 15, *50 12 40),

KUVALAYACANDRA MEETS KANAKAPRABHĀ IN THE TEMPLE At this juncture there was an upheaval in the lake, and there emerged from it a lovely maiden, attended by a little girl To save them from embarrassment, Kuvalayacandra hid behind the statue They were surprised to see the Jina lately worshipped by somebody, and it was inferred with justification that the worshipper must be a great man They duly offered their worship, and started singing *dvipadī* lines, attracted by which Kuvalayacandra disclosed himself complimenting them for the fine recitation The prince and the Yakṣa-kanyā greeted each other as co-religionists, and were very much eager to know mutually The prince introduced himself, and then she narrated her biography to satisfy her curiosity (Pages 115 16-116 33, *50 41- *51-18)

RATNA- OR JINA-SEKHARA'S BIOGRAPHY AND KANAKAPRABHĀ'S GIFT OF MEDICAL COIL TO KUVALAYACANDRA In the town of Makandī (described 117 1-5), there lived a Brāhmana couple, Yajñadatta and his wife Sāvitrī, quite ugly in appearance They had thirteen issues of which the last was (Yajña-) Soma, on whose birth there occurred a terrific famine extending over twelve years and with devastating results (described 117 13 21) The town of Mākandī was in utter desolation The Brāhmana family became extinct, but Soma, however, survived as a destitute, in utter misery He was a Brāhmana in name only and was about sixteen, when the famine was over Remorseful about his fruitless life and miserable plight, Soma decided to leave Mākandī and migrate to some other territory He reached the Vindhyan forest by summer (described 118 16-24) Losing the track, and wandering nervously all alone, oppressed by thirst and hunger, he reached a lake (118 28-30), There he took bath, drank water, and chewed lotus-stalks While in search of fruits, he saw in a bower the pearl image of Ādinātha, the like of which, he remembered, he had seen in M ākand, and felt great respect for it Full of devotion, he surrendered himself to Jina and resolved to remain there ever worshipping Ādinātha's feet In course of time, he died of colic, and, as he breathed his last with his eyes devotedly intent on the face Rsabha jina, he was born in the region of

Ratnaprabhā as a glorious Yakṣa, Ratnaśekhara by name, among the Vyantaras who are of eight classes Yakṣa, Rākṣasa, Bhūta, Piśāca, Kiṃnara Kimpuruṣa, Mahoraga and Gandharva He recollected his past and the way he died He developed all the more reverence for Ṛṣabha, he offered eloquent prayers, and he prostrated himself before Jina He explained to his people how he got the fruit of *namaskāra* to Jina He miraculously projected a pearl-image of himself with Jina on his crest, and the Yakṣas called him Jinaśekhara He directed me, Kanakaprabhā, to worship this image daily, and I have been doing it' Though the prince was content with all that he had seen and experienced, Kanakaprabhā insisted on his receiving something from her, and gave him a specific coil of medical herb (*auṣadhī-valaya-viśeṣa*), an antidote against all adversities in the journey He thanked her for the gift (Pages 117 1-120 31, *51 19- *52 35)

KUVALAYACANDRA MEETS ENIKĀ AND ROYAL PARROT IN THE HERMITAGE The prince Kuvalayacandra travelled on in the Vindhyan ranges and reached the river Narmadā or Revā (described § 206) He crossed it and reached a hermitage, rich in fruit and flower trees As he inferred, it was the residence of a female ascetic, Enikā by name, who, with her dignified appearance, arrived on the scene followed by her retinue of domesticated beasts and birds, among which was prominent a Rāja-kīra (Royal-Parrot) She ran with dismay at the presence of this biped (i e, prince Kuvalayacandra) into the hermitage, but on receiving some explanation from the Parrot, she duly welcomed him He introduced himself to her, and, as she was a bit bashful, the Parrot started narrating their biography to him to satisfy his curiosity (Pages 120 31-122 30, *52-36- *53 18)

THE ROYAL PARROT INTRODUCES ITSELF 'On the bank of Narmadā, in the forest Mahāṭavī, there lived a couple of Royal Parrots, Maṇimān and his beloved, in the hollow of a banyan tree They gave birth to a Royal Parrot (i e, myself) which, during childhood, fell into the hands of a young hunter who gave it to the Pallīpati from whom it passed on to Bhṛgu, the ruler of Bhṛgukaccha, who entrusted it to Madanamañjarī directing her to train it in all the fine arts Soon I, i e, the Royal Parrot, mastered everything (including conviction in the words of Jina) and became a Paṇḍita During summer, a saint (formerly the father of Bhṛgu), plunged in religious meditation, came touring to Bhṛgukaccha and attained Kevala-jñāna On getting the information, Bhṛgu and his harem etc attended on the Kevalin and offered respects I, the parrot, too went there along with the princess and offered prayers At that time, there arrived two Vidyādharas, one dressed in blue and the other in yellow Once they went from Vaitāḍhya to Sammeta-sikhara, and thence to Śatruñjaya On the way, they saw a lovely and dignified maiden, in the forest She did not reply to them, but ran away, almost scared, with the pack of deer And now they wanted to know from the Kevalin all about her King Bhṛghu, too, was equally curious, and so the Kevalin started narrating her biography (Pages 122 31-124 26, *53 19- *54 9)

ENIKĀ'S BIOGRAPHY. Śrīvatsa ruled at Ujjayinī (described 124 28-31) He had a son, Śrīvardhana, and a daughter, Śrīmatī Śrīmatī was given in marriage to Siṃha, the son of king Vijaya of Vijayapura Siṃha was turbulent

[iv Kuvalayacandra's Journey to the South]

KUVALAYACANDRA WORSHIPS JINA IN THE VINDHYA FOREST Then Kuvalayacandra proceeded to the South crossing the Vindhyan peaks, spotted with camps of wild tribes and presenting various scenes (described 112 3-25) By the time he reached the Vindhyan forest, the summer set in, and its effects on the forest, on the animals, on the town ladies were obvious (described § 197) The mid day heat was oppressing to one and all He was very thirsty, and from the appearance of elephants arriving there he could infer the presence of a lake which he soon reached to his great joy Being aware of dietectic rules (reference to Āyuhśāstra, 114 22-8), he did not drink water at once He rested for a while, and then enjoyed a hearty bath there Thereafter, he had his thirst and hunger quenched with water and lotus fibres and stalks While in search of fruits and flowers, he saw in a bower an image of Yaksa crested with a pearl-statue of Arhat or Jina, to his grêat dismay and heightened reverence He bathed, worshipped the Jina, offered prayers, and prostrated himself in salutation (Pages 112 2-115 15, *50 12 40),

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THE ROYAL PARROT INTRODUCES ITSELF 'On the bank of Narmada, in the forest Mahātavi, there lived a couple of Royal Parrots. Manimān and his beloved, in the hollow of a banyan tree They gave birth to a Royal Parrot (i e , myself) which, during childhood, fell into the hands of a young hunter who gave it to the Pallipati from whom it passed on to Bhrgu, the ruler of Bhrgukaccha, who entrusted it to Madanamañjarī directing her to train it in all the fine arts Soon I, i e , the Royal Parrot, mastered everything (including conviction in the words of Jina) and became a Pandita During summer, a saint (formerly the father of Bhrgu), plunged in religious meditation, came touring to Bhrgukaccha and attained Kevala jñāna On getting the information, Bhrgu and his harem etc attended on the Kevalin and offered respects I, the parrot, too went there along with the princess and offered prayers At that time, there arrived two Vidyadharas, one dressed in blue and the other in yellow Once they went from Vaitādhya to Sammeta-sikhara, and thence to Satruñjaya On the way, they saw a lovely and dignified maiden, in the forest She did not reply to them, but ran away, almost scared, with the pack of deer And now they wanted to know from the Kevalin all about her King Bhrghu, too, was equally curious, and so the Kevalin started narrating her biography (Pages 122 31-124 26, *53 19- *54 9)

ENIKĀ'S BIOGRAPHY Srīvatsa ruled at Ujjayinī (described 124 28-31) He had a son, Srīvardhana, and a daughter, Srīmatī Srīmatī was *given in* marriage to Simha, the son of king Vijaya of Vijayapura Simha was turbulent

by temper, so, being banished by his father, he resided with his wife in a village on the frontier Once Śrīvardhana who entered the order under Dharmaruci's instructions came to that village, touring all alone, to receive food and terminate his one month's fast He happened to reach his sister's house She had heard about his renunciation She recognised him, and, overflowing with affection for the brother, she embraced him with tears in her eyes, Just then Simha came there, and suspecting something foul in all this, he hit that monk to death on the spot In anger she hit Simha fatally with a stick, and before he died, he cut her into two with his sword Simha and his wife were reborn in the first hell The monk, however, went to Saudharma-vimāna, and thence, was reborn as a king in Bhṛgukaccha, the same as this (myself) Kevalin Simha was reborn as a Brāhmaṇa in Nandipura, later, he accepted Eka-daṇḍin vow, and he was consequently born as a Jyotiṣka god Knowing his earlier life from a Kevalin, he decided to take revenge on his wife who, he saw, was just born as a daughter to king Padma and his queen Śrīkāntā at Padmanagara He picked up that female child, rushed to the South, and dropped the child from the sky Luckily, the child fell in soft thicket and was thus saved from death Just on that spot, by that time, a wild deer had delivered and seeing its young one and this female child, it felt convinced that these were its twins It suckled and nourished both of them The female child grew into a fine girl under this sylvan atmosphere and in the company of forest birds and beasts, but she ran away scared at the sight of human beings She is my (i e Kevalin's) sister of the previous life She is a *bhavya*, and would get *samyaktva* in this very life being instructed by this Rājakīra The princess released me (i e, the Rājakīra), as advised by the Kevalin I paid respects to the Kevalin, and came to her in the forest I gradually trained her in the various arts, in worthy acts and in the words of Jina I gave her an idea of her past life, and requested her to come to human society but she abhorred it and preferred to lead a life of self-restraint and austerities as she is seen doing now, (Pages 124 27-127 26, *54 10 *55 14)

HAPPY TIME IN THE HERMITAGE AND MEETING WITH VIDYĀDHARAS Hearing this, prince Kuvalayacandra greeted Enikā as a co-religionist As it was mid day, they had their bath in a stream in the vicinity and changed their clothes Then they came to a spot with a crystal image of Ṛsabha which they duly worshipped and to which they offered devotional prayers individually They returned to the Āsrama The prince had his meals, and thereafter Enikā and Rājakīra too While Kuvalayacandra and Enikā spent their time discussing topics of learning and piety there arrived one day a Sabara couple (described 128 19 25) The prince, who knew Samudra śāstra or Samudrika (and gave an exposition of it to Enikā in one verse in Sanskrit and in details in Prakrit verses, 129 8-131 23) could see that in the guise of Sabara there was some great man The Śabara also understood this, and went away immediately lest he might be found out Enikā appreciated the prince's intelligence and disclosed that they were Vidyā dharas who were practising Sābarī vidyā, one of the many Vidyās (enumerated 132 2 3), which Dharanendra bestowed on Nami and Vinami pleased by their *sevā* of Ṛṣabha The Rājakīra had seen them how they performed a detailed

worship of the image of Rsabha with great pomp, how they gave up their original dress, put on the appearance of Śabaras, and how they pursued the cultivation of Śābarī-vidyā under the auspices of the image of Rsabha That is how both Enikā and Kuvalayacandra came to know those Vidyādharas (Pages 127 27-133 28, *55 14- *57 9)

KUVALAYACANDRA DISCLOSES HIS OBJECT AND ANTECEDENTS After some days Kuvalayacandra disclosed to them that he had to fulfil a sacred and solemn mission in the South where he must go now As he left the place, on an inquiry by them, he narrated his antecedents thus 'During boyhood, Rsabha wished for the sugar-cane seen in the hands of Indra, and consequent on that his race came to be called Iksvāku-vamśa Thus became famous Iksvāku Ksatriyas, of whom Bharata was a Cakravartin Rsabha's other son was Bāhubali Bharata's son was Ādityayaśas and Bāhubali's Somayaśas from them started Āditya-vamśa and Saśi-vamśa It is in the latter, in the long run, that king Drdhavarman of Ayodhyā was born, and I, Kuvalayacandra, am his son I have to go to Vijayāpurī on some mission Enikā could see that this separation must have been unbearable for his parents, so she arranged to send the message of his well-being to Ayodhyā through the Royal Parrot (Pages 133 28-134 23, *57 9-15)

KUVALAYACANDRA JOINS A CARAVAN AND HIS ENCOUNTER WITH THE PIOUS BHILLA CHIEF Prince Kuvalayacandra travelled on posthaste and reached the Sahya mountain (described 134 25-30) Further, he came across a caravan of traders (134 32-135 3) Knowing that the caravan was bound for Kāñcīpurī, he joined it, to cover some distant, with the consent of its leader Vaiśramana-datta who welcomed him marking his dignified demeanour The caravan reached a spot with Bhilla camps in the vicinity, it was well guarded (described 135 10), it was sunset (described 135 12-17), and next morning when it started there was a lot of bustle of instructions etc (135 21-24) At that time, there was an attack from the Bhillas who robbed the caravan of all that was valuable When the caravan was routed, the merchant's daughter, Dhanavatī, ran about helplessly and sought shelter of the prince who routed the Bhilla party by an incessant shower of arrows The Bhilla leader appreciated his bravery, and challenged him to a duel Both of them fought in various ways, with different weapons and missiles (136 15-27) When the Bhilla chief realized that the prince was more than a match for him and that his death was certain, somehow there was an awakening in him to follow the words of Jina, and he drew himself sufficiently aside, threw the weapons, took the *kāyotsarga* position, and engrossed himself in meditation uttering the *pañca-namaskāra* Seeing him like that, the prince rushed to him non-plussed, and embraced him as a co-religionist, requesting him not to take such a step and to forgive him He expressed *micchāmi dukkadam* They understood mutually so well that they felt great affection for each other The Bhilla chief explained how right conduct was rather impossible for him First, he withdrew the attack against the caravan, and secondly, assured the leader all safety and full restoration of his possessions (Pages 134 25-138 9, *57.17- *58 12)

KUVALAYACANDRA, THE GUEST OF BHILLA-PATI Both of them proceeded towards the Pallī (described 138 11-14) situated in the valley of the Sahya

mountain, and approached the palace situated on a lofty peak The Bhilla chief tried to divert the prince with jocular talks lest he should feel tired in climbing With a question containing the answer, the chief disclosed to the prince that his Pallī was called Cintāmani After they visited the palace-temple, their physical comforts were attended to After a luxurious bath, they worshipped Arhat, they had their meals. and then they rested comfortably One day, when they were seated together, there arrived a person, clad in white and with an iron club in hand, and gave a good blow on the head of the Bhilla chief reminding him specifically that he was not following *cāritra* On second thoughts, the Bhilla chief welcomed this and felt remorse that he was not behaving worthily On an enquiry by the prince, he explained the episode as below (Pages 138 10-139 33, *58 13-31)

DARPAPARIGHA'S AUTOBIOGRAPHY AND KINSHIP WITH KUVALAYACANDRA 'In the town of Ratnapurī there ruled a king Ratnamukuta, and he had two sons Darpaparigha and Bahu- or Bhuja-parigha One night, when the king was alone in his private apartment, he happened to see a butterfly jumping at the flame of the lamp, with innate kindness, he tried more than once to ward it off, but it again came to the lamp He had a desire to save its life, but if that was not possible, he himself would attend to his benefit in the next world He put that butterfly in a casket closed its mouth, and kept it near his pillow When he opened it later, he realized that possibly it was swallowed by a domestic lizard He felt convinced that there is no rescue from Death, and one's Karmas are all powerful He was disgusted with worldly life, and mentally accepted renunciation A deity in the vicinity presented him *rajo harana*, *mukha potrikā* etc , and he became a Pratyekabuddha When it was daybreak, the king came out of his apartment as a monk, and this was a matter of surprise and sorrow to one and all including his queens Followed by many, he reached the park where gathered his ministers, queens and his two sons, and to all of them he gave a discourse on the nature of *samsāra* and its ties He explained the episode of the butterfly which was the immediate cause of his renunciation he added how there was *aśaraṇatā*, how he recollected his previous births (a monk in the Apara-videha, a Saudharma deva, and thence a king here), how he pulled five handfuls of hair, how a deity gave him the equipment, and how he became a *nirgrantha* monk Inquired of by the minister Vimala, the Royal Saint gave a detailed exposition on Dharma, its practice and its object Dharma, Adharma, Ākāsa, Jīva and Pudgala are the fundamentals, and the interaction of the last two gives rise to Nine Padārthas Being in the company of Karma, the Jīva, through Pramāda, fourfold passions and threefold activities, wanders through high and low grades of births, it is in human life that one has the sense of discrimination whereby one adopts right conduct, and one practises *dhyāna* etc to attain omniscience and finally the bliss of Liberation (§§ 233-34) The Royal sage urged them to practise it for their spiritual benefit, and left the place to pursue his *vihāra* Since then we are Srāvakas having only the *samyaktva* On the advice of our uncle, kind Dṛḍhavarman of Ayodhyā, I, Darpaparigha, the eldest son, was to be installed on the throne, but there was intrigue in the palace to back my younger brother, and I was

administered some medical preparation which made me physically, mentally and morally unfit I was unbalanced, and behaving like a mad man, I reached the Vindhya valley Oppressed by hunger and thirst, I drank the water from a pond in which various fruits were naturally decocted, I suffered terribly from vomitting and motions, and I was completely cured of all my ailments It was a second birth as it were, and all my faculties functioned as before While in search of fruits and flowers, I met a dignified person followed by Bhillas He took me to his Mahāpallī We paid respects to Arahanta there, and spent our time in comfort He inquired about me, and, finding that both of us belonged to the Soma race, he put me as his successor on the throne and ordered all the chiefs to obey me He told me that though these people were Mlecchas, they had a code of behaviour (146 13-17) I was free to stay with them or go away In course of time, as Karmas would have it, I too stooped to this profession of robbery Just to remind me of the words of the Royal sage, I have asked this man to strike me with a *loha daṃda*, because I had become a victim of *loha* (= *lobha*, greed)' Prince Kuvalayacandra was much overpowered by this episode, and consequently, by stressing on the rarity of Jina's instructions, he urged Darpaparigha to leave this profession and adopt the career of self-restraint and penances as preached by Jina Lately, Darpaparigha had no news from Dṛḍhavarman, and when he learnt now that the prince was Kuvalayacandra, the latter's son got through divine favour, he embraced him as his brother The prince narrated all about his journey and how he has to enlighten Kuvalayamālā at Vijayanagarī for which he wanted to start soon Darpaparigha detained him for some time, because the sky was overcast with clouds, there were strong winds, and there were showers which brought about many changes on the earth and in the hearts of separated ladies (all described 147 13 to 148 15) When the prince decided to start on his mission, Darpaparigha wanted to leave the place and also to escort him with his army, but was dissuaded by the former The prince paid respects to him and proceeded towards the South, and soon Darpaparigha, too, left home with a view to taking to renunciation (Page 140 1-149 3, *58 32- *61 1)

[v Kuvalayacandra in Vijayapurī]

KUVALAYACANDRA REACHES VIJAYAPURĪ AND LEARNS ABOUT KUVALAYAMĀLĀ'S RESOLVE Travelling through thick and thin and meeting various kinds of people, Kuvalayacandra reached the country of Vijayāpurī (described 149 6-17) on the southern coast Passing through the country, he captivated many fair eyes and, in due course, came to the capital, Vijayā (described 149 20 26) As he was wondering how to meet Kuvalayamālā, he gathered from the talk of town ladies out on the streets to fetch water that Kuvalayamālā, though dark in complexion, was very beautiful (described 150 6-9), that she had hung an incomplete verse in public, and that, as prophesied, she would marry him who would complete it Then he visited a residential school in which pupils from all parts of India (150 20) were studying different branches of learning such as, grammar, Darsanas (Buddha, Sāṃkhya, Vaiśeṣika, Mīmāṃsā, Naiyāyika, Anekānta and Lokāyata), different lores, arts and crafts (described

150 21 to 151 10) The teachers there were well-versed in seventy-two *kalās* or arts and sixty-four *vijñānas* or lores There he heard the naughty lads irresponsibly gossipping in contemporary Middle Indo-Aryan spoken dialect about various topics, personal and urban, and had a confirmation that the princess had exhibited an incomplete verse in the Palace Yard On the way to it, there was a festivity at a merchant's place, in the market, he came across traders (from different parts of the country) who could be distinguished from their traits and who were speaking in their own language (described 152 23 to 153 18) and he heard various conversations in the bazar (153 13-18) In the palace yard, he came across many rulers who seemed dejected at the idea that the princess would marry him who completed the verse of which she exhibited only one foot '*pamca vi paume vimānammi*', and, for verification, the entire verse was kept under lock and seal in the royal treasury He could at once guess and hit on the complete Gāthā (154 5), seeing how trickily that princess [Māyāditya > Kuvalayamālā] had drafted it (Pages 149 4-154 6, *61 1-31)

KUVALAYACANDRA WINS KUVALAYAMĀLĀ'S HEART AND MEETS MAHENDRAKUMĀRA Just then, there was great commotion among the people, because the invincible elephant was running amuck after breaking its chains and killing its keeper (described 154 11-13) The king with his harem rushed to the terrace He was warning the prince to get away from the elephant The prince, seeing the infuriated elephant rushing at him, tricked it with a garment, and, as he got on its back, recited the full verse, hearing which Kuvalayamālā declared that the verse was duly completed and put a garland of fragrant flowers round his neck The king (Vijayasena) felicitated his daughter on her worthy choice, there was a shower of flowers from heaven and shouts of 'Victory' resounded the sky At that moment Mahendrakumāra came on the scene, and greeted the prince on his triumph with significant reference to the parents of the latter Recognising Mahendrakumāra, the prince made the elephant sit and took him on its back both of them embraced each other, and inquired about mutual welfare King Vijaya was happy at the fine coincidence (155 7-9), to the good fortune of his daughter The prince was duly welcomed in the palace, and Kuvalayamāla could have an affectionate glance at him (Pages 154 7-155 13, *61 31- *62 24)

MAHENDRAKUMARA NARRATES WHAT HAPPENED AT VINITĀ King Vijayasena was curious to know how both of them were there Mahendrakumāra narrated what happened at the capital after Kuvalayacandra was carried away by the horse The parents were in a miserable plight at the loss of the prince, the ministers tried to console them by reminding them of the privation suffered by Sagara, and all possible attempts (155-31 ff) were made to get some news about the prince The maidens suffered a sense of separation, and when the metropolis was thus plunged into frustration caused by this privation, the Royal Parrot got the audience of the King and narrated to him, to his joy and satisfaction, how prince Kuvalayacandra came to the hermitage of Eṇikā, how on his important mission of enlightening Kuvalayamālā, he proceeded to Vijayāpurī, and how the duty of conveying his welfare to the parents was entrusted to it On getting this information, king Dṛḍhavarman was ready to

proceed to Vijayāpurī, but at last allowed Mahendrakumāra and his party to go there That is how Kuvalayacandra and Mahendrakumāra could luckily meet here King Vijaya was extremely happy at these developments which were almost miraculous Both the princes rested there quite comfortably (Pages 155 14-158 2, *62.27- *63 30)

Delay for Marriage and Kuvalayacandra's Passionate Anxiety It was gathered that it would take some time to fix up a date for the wedding this caused some anxiety to Kuvalayacandra who was impatient for the hand of Kuvalayamālā He was passionately yearning for her, and started brooding over her beauty (158 13-24) He planned desperately various alternatives of meeting her (158 25-159 5) Mahendrakumāra came and mentioned to him how a letter conveying their well-being was despatched to Ayodhyā He could easily see that the prince was restless on account of separation and was losing faith in the promises of the king, because of his own impatience Mahendra reminded him of the prophecy, of his being chosen by Kuvalayamāla with a garland and of her deep affection and passionate love for him, and requested him not to suspect the good intentions of king Vijaya (Pages 158 3-160 8, *63 30- *64 3)

Kuvalayamālā Sends a Love Present to Kuvalayacandra At this stage, there arrived a girl who brought to Kuvalayacandra personal presents consisting of a garland and a flower-ornament, within the stalk of the latter, there was the figure of Rājahamsikā, cut on a *bhūrja*-leaf, and its expression was indicated by a verse inscribed below it Mahendra warned him not to misunderstand the situation the symbolic swan was eager for him The bard announced the evening, indirectly reminding the prince that the Dharma was quite important and one should not be carried away by worldly attachments The prince took leave of the girl-messenger just with a remark complimenting Kuvalayamālā on her skill (Pages 160 9-32, *64 34-38)

Bhogavatī Introduces Kuvalayamālā and Arranges a Meeting of Kuvalayacandra with her Both Kuvalayacandra and Mahendra offered evening worship to Ṛsabhanātha Mahendra found fault with Kuvalayacandra for not sending any message to Kuvalayamālā who would be fatally restless on account of separation Next morning, they woke up, hearing the bard's recitation (161 16-22) An elderly lady (Bhogavatī) who was a motherly attendant of Kuvalayamālā came to them, and narrated to them the following details 'King Vijayasena and his queen Bhānumati of Vijayāpurī had no issue, so they worshipped many a deity etc for a child, and at last, as indicated by a dream, they had a daughter, Kuvalayamālā, who was duly brought up almost like a son On her reaching youth, as she had developed aversion for man, her parents inquired about her marriage of a Vidyādhara-sramana (who knows the past, present and future) The Sramana gave them a discourse on *heya, ādeya* and *upekṣaṇīya* both in this and the other world Further, on an inquiry by the king, the Sramana narrated all about Māyāditya > Padmavara > Kuvalayamālā till her welcoming the triumphant prince Kuvalayacandra (i e , yourself) On seeing you on the back of the elephant, many doubts and expectations crowded her heart (163 24-32), then, on your completing the verse, she garlanded you; and to her thrill, you looked at her affectionately Though she went away from

the palace at her father's direction, her heart was left behind as it were She reached her apartment, but was awfully restless whether you would accept her at all We all assured her, but her doubts could not be dissipated Just to test your bonafides, we requested her to send you the garland etc She learnt that the day of the marriage also was not immediately fixed, and that made her unhappy Further, as she did not receive any message from you, she is on the verge of break-down, and her condition is critical, almost beyond all normal remedies Mahendra consulted her as to what should be done to save the situation She requested them to go to the garden where she would arrange to bring Kuvalayamālā Kuvalayacandra and Mahendra reached the garden (described 166 16-19) discussing half-serious and half-jocular topics (156 1-15), and while they were enjoying various scenes etc in it, there arrived Kuvalayamālā of striking beauty (described 166 32 f), still in a suspicious mood Her attendants including Bhogavatī left her in a bower, and went out to trace the prince from his conspicuous foot-prints she had almost decided to hang herself to death, if she were not to meet the prince They met, however, in that bower, and the prince welcomed her and received her in his arms to her pleasant embarrassment She reminded him that he did not send any message, but he assured her that he came all the distance to enlighten her, as it was agreed between them in the past Bhogavatī came there under the king's direction, and Kuvalayamāla returned to her apartment with a consoled heart, leaving the prince in a mood of assurance He narrated his experience with her to Mahendra Both of them spent their time happily as if in their own country, and Kuvalayacandra was receiving a number of love presents from the princess Now the cold season arrived (described 169 12-170 4) with all its characteristics (Pages 161 1-170 4, *64 9- *65 35)

WEDDING CEREMONY, PLEASURE SPORTS AND DIVERSIONS, AND KUVALAYAMALA DULY ENLIGHTENED The astrologer informed the king how the most auspicious *lagna yoga* was now available for the marriage of Kuvalayacandra and Kuvalayamāla who felt very happy on hearing this The whole town was busy with various preparations of the marriage (170 20 28) On the appointed day, at that auspicious moment, the marriage ceremony was celebrated with due eclat and rituals (described 170 31-171 26) Then followed their bed-ceremony to which, to begin with, her companions added a good deal of mirth and fun When they left the room, Kuvalayamāla also wanted to go out, but Kuvalayacandra charged her with 'stealing' his heart, she also made a similar charge, the companions were called back and accepted for arbitration, and their decision required the couple to embrace each other heartily Thus passed the first, the second and the third night which ended in their amorous satisfaction One day, the couple enjoyed from the terrace the scene of the ocean (described 173 33 f) the waves of which were washing the southern rampart of the metropolis, and they saw therein each other's characteristics in a symbolic way Then they decided to divert themselves with learned pastimes such as *prahelikā, antimākṣara vūḍhā* etc (174 21-24) of which *bindumatī, aṭṭhāvidaya, praśnottara, pṛṣṭārtha, akṣara-cyutaka, mātrā cyutaka, bindu-cyutaka, gūḍha-caturtha pāda, bhāṇyavvyā, hṛdaya, padma gāthā, gāthārdha, saṃvidhānaka, gāthā-rākṣasa,*

prathamākṣara-racita are duly illustrated She changed her mind and expressed her desire rather to know how he came to this far-off country and completed the verse than to spend time on these diversions Kuvalayacandra narrated his tale right from his birth to his marriage with her, and incidentally the career of the Five (§ 281) he reminded her that it was his duty to enlighten her and that, therefore, she should accept *samyaktva*, which is rare and unique (illustrated with apt similes, § 282) He further urged her to follow Jinadharma which is the shelter and rescue for souls wandering in Saṃsāra, and have the highest respect for the Tīrthakara He requested her to recollect their mutual agreement in the past life, and follow the words of Jina She accepted all that he said and felt enlightened in the religion of Jina (Pages 170 4-180 12, *65 36- *66 31)

[vi Kuvalayacandra Starts Back for Ayodhya]

KUVALAYACANDRA ETC START FOR AYODHYA WITH AUSPICIOUS OMENS AND MEET A MONK Kuvalayacandra received a letter from king Dṛḍhavarman asking him to return to Ayodhyā at the earliest along with Mahendra He consulted his beloved who agreed to his decision, and king Vijaya also felt that they should return home early The necessary preparations for the journey were made, and the date of departure was fixed by the astrologer Kuvalayamālā took leave of the trees etc in the garden (180 31-181 13) and of the domestic birds and beasts (181 16-24) with a touch of sentiment The rituals of the departure for the couple were gone through (181 25-27), and at the auspicious moment, they started As the couple mounted, the triumphant elephant and proceeded along the road, the onlooking town girls entertained various thoughts and gave expressions to different views about them both (details given, 182 4-183 3) After leaving the metropolis, they camped at a distance The prince offered worship to Jina, and, in response to his appeal, the Pravacanadevatā presented an auspicious *śakuna* simultaneously with which king Jayanta of Jayantī presented him with a prominent umbrella the prince felt that all his desires would be fulfilled Incidentally, he gave her an exposition on the *śakunas*, good and bad (183 24-184 20), and explained to her that they are after all consequences of one's own Karmas the worship of Jina, in the *samavasarana*, leads to the fruit of Puṇya From the next halt, the king queen and the citizens (who were accompanying them for a distance) returned, at the prince's request, to the metropolis The prince, in his onward travel, camped in the vicinity of the Sahya mountain It was reported to him that there had arrived a Saint of charming personality, the hair on whose head was pulled out, who was wearing a white garment, and who had a *piccha* in his hand (to be distinguished from a *tāpasa* or *tridandin*) The prince could see that he had recently entered the order and that there was something superhuman about him On being saluted by the prince and his beloved, the saint blessed them with *dharma lābha*, and, on being inquired of, started narrating his biography (Pages 180 13-185 6, *66 36- *67 34)

SAINT BHĀNU'S AUTOBIOGRAPHY AND ENLIGHTENMENT THROUGH THE PAINTINGS OF SAMSĀRA-CAKRA "In the country of Lāṭa, known for its dresses and

deśa bhāṣās, there ruled a mighty king, Simha by name, of whom I, Bhānu, have been the eldest son, addicted rather too much to painting One day a teacher showed me a painted scroll presenting what he called the Samsāra-cakra and depicting all that was there on the earth He explained pointing out with a stick that the various regions were hell, human world and heaven With excessive sin one gets misery in hell, with excessive merit one gets pleasures in heaven, with a little merit and plenty of sin one is born as a sub-human being, and with plenty of merit and a little sin one is born as a man everywhere, however, there is misery A king with great sin to his credit goes to hell A king with hunting paraphernalia only earns sin Here was a thief suffering awfully for his deeds The cultivators were illtreating the beasts of burden and causing injury to one sensed beings, and they alone had to suffer for their sins One carried only *puṇṇa* and *pāpa* with him, and left everything behind, on the eve of death Young men enjoyed various pleasures, and they were painted on the scroll Similarly, men in various professions and positions, proud of this and that, were depicted, with the consequences of their acts etc In the sub-human world there were the various beasts and birds, killing each other Then there were painted the scenes in hells, and also those in heavens Lastly, there was the picture of Liberation which is characterised by eternal bliss When he unfolded the scenes of this Samsāra cakra, I could realize the despicable character of the worldly life, and I told him that he must be a god or so coming from heaven, with this scroll, having some definite purpose in mind Then there was another picture the details of which he explained thus 'Here in the town of Campa ruled the king, Mahāratha Dhanadatta was a rich merchant, from his wife Devī he had two sons Kulamitra and Dhanamitra Soon after their birth, the father died, and the mother urged them to do some business and earn their living They practised varied professions and tried their hands at different arts and crafts, but they proved failures everywhere, with no earnings to their credit They decided, at last, to commit suicide, and when they were about to jump down a mountain peak, a divine voice prevented them from being rash It was the admonition of a great saint in the vicinity who knew their plight and who advised them sympathetically to take to renunciation, so that they would never be born poor again but would get heavenly happiness and liberation Both of them entered the order, practised austerities, and were born in heaven Thence one was born as Bhānu, the son of Simha, i e, yourself, and I, the teacher or painter, am the second I have come here to enlighten you' Hearing this, I, Bhānukumāra, fell into a swoon, and on coming to my senses found in that teacher a brilliant god who reminded me of our earlier births and urged me to accept renunciation with a view to attaining eternal bliss On hearing this, I pulled out five handfuls of hair, received the ascetic's equipment (*rayaharana, muhapottiya* and *padiggaha*), and left the park to the great consternation of my friends etc who rushed to the king The god brought me here" The prince appreciated his autobiography and his obliging brother Mahendrakumāra accepted Samyaktva which grew more and more firm (Pages 185 7-194 33, *67 35- *69 4)

KUVALAYACANDRA OBLIGES ALCHEMISTS In their onward march, one night prince Kuvalayacandra saw some fire burning bright in a Vindhya valley and some people hovering about it He left his beloved on the bed, and, duly equipped, went nearer the fire After hearing their conversation (about the colour of the flames and about the metal that was being melted), he could realize that they were alchemists (*dhātu-vādins*), busy in preparing gold Lest they should be scared, the prince remained hidden watching their movements Despite all their precautions and preparations, their experiment failed, and the metal that turned out was just copper and not gold Defeated in their purpose and in a mood of despair, they were about to go back to their place, when the prince greeted them with success, and they, in their turn, welcomed him He introduced himself to them in a half serious and half jocular manner He got the details from them as to what they were doing, and he requested them to repeat the experiment, so that he might put things right He saluted the Jinas and Siddhas, and added the *cūrna* as prescribed in the *Jonīpāhuda* to the satisfaction of all, the gold was ready They all submitted to him to learn the Vidyā from him He told them that Sarvajña was the presiding deity who had given out the *Jonīpāhuda*, and at their request, he bestowed the Vidyā on them He asked them to call on Kuvalayacandra (i e, himself) when he is proclaimed as king He returned to his camp to find Kuvalayamālā awfully worried at his disappearance, and narrated to her his experience about those alchemists Further, at her request, he explained to her the technique of alchemy (197 28 to 198 5) as prescribed in the *Jonīpāhuda* (Pages 195 1-198 5, *69 4-26)

[vii Kuvalayacandra in Ayodhyā]

KUVALAYACANDRA JUBILANTLY WELCOMED IN AYODHYA AND DṚḌHAVARMAN'S SELECTION OF TRUE RELIGION Next morning (described 198 7 f), they fulfilled their religious duties, and their camp marched on in its usual bustle (described 198 23 f) With continuous march, he reached the frontiers of his home territory, and sent the message of his arrival to King Dṛḍhavarman through prince Mahendra The king gave an ovation to him The prince got down from the horse and greeted his father by falling at his feet Both the mother and father received him with great feelings, and learnt from him all about his career since he was carried away by the horse An auspicious day for his reception and coronation as an heir-apparent was duly calculated by astrologers, and on that day, Ayodhyā was live with manifold activities (described 199 27-30) To the joy and appreciation of the citizens, the prince came into the town, was crowned as Prince, and was, along with his wife, duly blessed by the king After some time, the king expressed his desire to practise Dharma He had some discussion with the prince as to which Dharma was worthy and fit to be practised The Kuladevatā was propitiated and appealed to in the matter, and, as announced by a divine voice, the king received a costly Ms in Brāhmī characters, the contents (described 201.33-202 30 or § 320) of which were respectfully read by the prince The king however, wondered how to find out the religious teachers who preached such a religion, especially when every teacher claimed his religion to be the best The prince planned that all

the religious teachers might be invited by a declaration, and the religion, which agreed with the one described in the Ms would be accepted by the king (Pages 198 6-203 21, *69 26- *70 42)

DṚḌHAVARMAN HEARS VARIOUS RELIGIOUS TEACHERS, ADOPTS TRUE RELIGION AND ACCEPTS PRAVRAJYĀ Accordingly, there arrived various religious teachers and propounded what they considered to be the Dharma, and every time the king saw whether and how far a particular view agreed with what was laid down in the Ms They (such as Tridandi, Advaita, Sadvaita etc) gave their views about Jīva, Elements, Liberation, Sacrifice, Living, Dying, Purification, Meditation, Begging, God etc Finally, one Teacher preached abstention from five sins and Arhat as the divinity this, the king found, agreed with what was prescribed in the Ms The king took leave of all the other teachers, and from the teacher, whose religion he accepted, he got further enlightenment about *āgama*, *āpta* and *mokṣa* The prince conveyed to the king how he was carried away by the horse to enlighten him in this religion, how he met his colleagues of the earlier birth, and how he had many other occasions to realize the greatness of this religion The king was convinced of the urgency of adopting this religion Next morning, he duly greeted his relatives etc, gave rich gifts to various people, called, along with the princes, on the teacher of his religion, and requested him for being initiated into the order of monks The teacher gave him *pravrajyā* according to due formalities (Pages 203 22-209 14, *71 1-31)

TEACHER'S RELIGIOUS DISCOURSE AND DṚḌHAVARMAN'S SPIRITUAL PROGRESS Then, to that gathering, the teacher gave a discourse on the rarity of human birth, of religious instruction, of faith in religion and of the practice of self-control (illustrating them with *jugasamilā dṛṣṭānta*, § 326, and other similes) The royal saint Drdhavarman started following the course of his duties in their positive and negative aspects for a pretty long time till very little of his Karman remained to be destroyed (Pages 209 15-211 31, *71 31- *72 4)

GOD PADMAKESARA DULY REBORN AS PRINCE PṚTHVĪSĀRA AND SOON MADE THE KING Kuvalayacandra ruled for many many years The heavenly period of life of Padmakesara came to termination Quite sensibly he reconsidered his past, came to Ayodhyā, conveyed to Kuvalayacandra and Kuvalayamālā that he would be born as their son, and presented them some ornament which would make him remember his past and take to renunciation In due course, he was duly born as a son to them and was named Pṛthvīsāra After seeing those ornaments he remembered his past and developed a detachment for worldly pleasure and royal pomp Much against his instincts, he was crowned as *yuvarāja* and requested by Kuvalayacandra to look after the kingdom When the prince desired to relinquish the world, Kuvalayacandra dissuaded him in view of his young age, but he himself remained awaiting some teacher with a view to looking after his benefit in the next world The king, after discussing religious topics with Kuvalayamālā, retired one night, and, early in the morning, occupied himself with pious thoughts yearning for ascetic life in the near future When it was morning, Kuvalayamālā reminded him of his earlier resolve that in case he met his parents alive and got himself crowned, he would put his son on the throne and enter the order Thus she indicated and confirmed whatever

thoughts he had in mind Now that Pṛthvīsāra was put on the throne both of them decided to take to religious life at the earliest (Pages 212 1-214 33, *72.4- *73 9)

KUVALAYACANDRA, MAHENDRA AND KUVALAYAMALA TAKE TO PRAVRAJYA AFTER MEETING DARPAPARIGHA, SO ALSO PṚTHAVĪSARA IN DUE COURSE, AND IN A SUBSEQUENT BIRTH THE FIVE MET IN HEAVEN AND RECOLLECTED THEIR AGREEMENT Later, the king saw in the street of the metropolis a couple of monks who told him that they were the disciples of saint Darpaparigha, the son of Ratnamukuta In due course, he (along with Mahendra and Kuvalayamālā) paid respects to Darpaparigha who blessed him and told him about his activities subsequent to their last meeting Darpaparigha told the king that after leaving the Cintāmani-pallī he met a great Saint at Bhṛgukaccha, who had given him that Pallī and from whom he accepted renunciation Then that saint went to Ayodhyā, initiated king Dṛdhavarman into the order, both of them reached Sammeta-śikhara, and became Anta-kṛt Kevalins This was a sort of inspiration to Kuvalayacandra, Mahendra and Kuvalayamālā All of them accepted renunciation, and started practising penance according to the rules In course of time, Kuvalayamālā was born as a god in the Saudharma-kalpa, the saint Kuvalayacandra was born as a god in the Vaidūrya-vimāna there, the Lion too, after due religious fasting, was born there, and the clairvoyant saint, Sāgaradatta, reached there, after his death, as a god After enjoying royal pleasures for a while and putting his son Manorathāditya on the throne, king Pṛthvīsāra also took to asceticism and joined them in the same heaven after his demise They recognised each other, reflected together on the importance of Samyaktva (216 23-32) and the value of the words of Jina in the terrific ocean of transmigratory circuit, and agreed that, in the subsequent births, wherever they were, any one of them having omniscience should enlighten the rest (Pages 215 1-217 7, *73 9-40)

[viii Mahāvīra's Samavasaraṇa and the Five Souls]

MANIRATHA, AN ĀSANNA-BHAVYA, AND THE OCCASION FOR HIS SAMVEGA Then, during the age of Mahāvīra, the soul of Kuvalayacandra came down from heaven and was born in the town of Kākandī as prince Maniratha, the son of king Kāñcanaratha and his queen Indīvarā Much against the wish of all, prince Maniratha became addicted to hunting While he was out in the forest, there arrived Mahāvīra, who, in his Samavasarana constructed by the gods, preached to the audience, including Kāñcanaratha and others, twofold Dharma based on Samyaktva (217 28-218 6), and also explained the characteristics (§ 337) and the defects (218 22-30) of Samyaktva (does this cover *cāritra* also here, see line 30, p 218 13, p 219-4?), as well as *darśana*, *jñāna* and *cāritra* (§§ 339-40), the nature of *hiṁsā*, *asatya*, *steya*, *maithuna* and *parigraha*, of those who abstain from it, or how it is guarded (§§ 341-45) The twelve vows of a house-holder end with *samlekhanā* (which is there for both *śrāvaka* and *śramaṇa*), and the *aticāras* (five for each) of them should be avoided (§ 346) Further, Mahāvīra explained to Kāñcanaratha that prince Maniratha, though addicted to hunting, was not only a *bhavya* but would reach liberation also in this very birth in fact, he was enlightened and with a view to adopting religious life, he

was reaching the Samavasarana The occasion for his developing *samvega* was like this He had gone into the Kosamba forest for hunting Afraid of his arrows, all the deer ran away, but one young female deer came to him quite affectionately He was much moved by the situation, broke his bow and sword, and felt great remorse on account of his cruel activities He was thrilled at the touch of that loving deer, and he realized that there must be some connection of the earlier birth He came by this time to the Samavasarana, and to explain to him his earlier relation with that deer Mahāvīra narrated thus (Pages 217 8-224 15, *73 41- *74 36)

EARLIER LIVES OF MANIRATHA AND THE DEER, AND FORMER'S DĪKṢĀ In one of his earlier lives, Mahāvīra was prince Ananga, the son of king Madana of Sāketa There was a merchant Vaisramana His son was Priyamkara, a fine youth, who married Sundarī, a girl from a neighbouring family Priyamkara and Sundarī were so much attached to each other that they would not tolerate separation even for a moment In due course, as ill luck would have it, Priyamkara fell ill and died Sundarī would not believe that he was dead, but started caressing his dead body without allowing it to be burnt She was mad on account of her affection, continued fondling the corpse, and would not attend to what others said She addressed the corpse that people round about had gone mad, and, to avoid them, she took the rotten corpse (described 225 23-27) and reached the cemetery She started nursing it Her father requested the king to do something in the matter, and prince Ananga took the responsibility of outwitting her He also went there with the corpse of a woman, claiming her to be his wife whom people called dead much against his will in fine, he presented a replica of Sundarī's rôle He imitated her in his behaviour towards his dead beloved In course of time, they became friendly, and entrusted to each other their dead partners, whenever they had to leave them and go out Once Ananga complained to Sundarī that he heard her beloved making overtures to his wife Māyādevī Ananga shrewdly developed a situation, threw both the dead bodies in a well, and began to lament over his sad lot that his wife was kidnapped by Sundari's beloved Innocent as she was, she felt sorry for the behaviour of her husband When she wanted to know from him what to do, he expounded to her on the vanity of attachment and inevitability of death so one should reflect (through twelve-fold *anuprekṣā*) on the nature of *samsāra* etc and devote oneself to the practice of Dharma (§ 352) Sundarī was enlightened That soul of Sundarī was reborn as Mānabhaṭa > Padmasāra > Kuvalayacandra > Vaidūryaprabha > Manirathakumāra, and the soul of that merchant-youth (i e Priyamkara) was ultimately born as a female deer which showed so much affection to Manirathakumāra Hearing all this Manirathakumāra accepted renunciation Mahāvīra explained (§ 354) to Gautama how a *samyag-drṣṭi* who is *avrata* is subjected to misery but one who is *vrata* enjoys happiness (Pages 224 16 232 5, *74 36- *76 20)

MAHĀVĪRA IN ŚRĀVASTĪ AND KAMAGAJENDRA'S DREAM Once, Mahāvīra reached Srāvastī, in his *samavasarana*, and in reply to a question of Gautama, who asked it for enlightenment of one and all, Mahāvīra expounded how different kinds of Karmas take a soul through different *gatis*, equip it with

various genders, and bestow on it fortune or misfortune, intelligence or ignorance, pain or pleasure, and various gifts and faculties etc It is the three jewels (*samyaktva* (= *cāritra*?) *jñāna* and *darśana*) that lead the soul to the town of Liberation At the conclusion of this discourse, a man of striking personality came there and inquired whether all that he saw in dream was true Mahāvīra told him that it was true Then he went away attracting the eyes of all gathered there For the information of the rest, Gautama asked about that man, and Mahāvīra reported as below (Pages 232 5-22, *76 20-29)

PASSIONATE KĀMAGAJENDRA DUPED, AND HIS PRESENCE IN THE APARAVIDEHA AND SUBSEQUENT DĪKSĀ King Ranagajendra was ruling over Arunābha Kāmagajendra was his son He was highly passionate His queen was Priyangumati One day, while he and his queen were riding a mad elephant, he saw a lovely girl, playing with a ball on a merchant's terrace, and fell in love with her The queen, who had noticed this, arranged for his marriage with that girl, and got, in exchange, a promise from her beloved that he would disclose to her all that he saw, heard and experienced One day, a skilled painter came to him with a portrait, and assured him that it was not just imaginary but that of a virgin princess, daughter of king Avanti of Ujjainī Kāmagajendra was eager to secure her hand The ministers advised him to send his portrait to her Though she was averse to men, she liked and accepted him He (accompanied by the queen and his retinue) started for Ujjainī for the celebration of the marriage While camping on the way and asleep in his bed, he felt a sweet touch and woke up to find two girls of captivating beauty On an inquiry, he learnt that they were Vidyādhara maidens They disclosed their mission to him, after shrewdly securing his solemn promise that he would do the needful in the matter Princess Bindumatī, they added, was the extremely charming daughter of the Vidyādhara king Prthvīsundara (from his queen Mekhalā), ruling over Ānandamandira on the notrhern range of the mountain Vaitādhya She had developed aversion to man, and would not choose any Vidyādhara youth for her companion Any way, her parents left this choice to her sweet will One day while moving with her friends in a mountain valley, she heard a Kimnara couple singing in praise of the handsome prince, Kāmagajendra After learning about his whereabouts, she developed passionate attachment for him and grew restless The only remedy against her ailment was that she should meet him So, as suggested by their mistress and guided by Prajñapti-vidyā, they came to him They requested him to accompany them to their mistress who was now on the verge of calamity from which he alone could rescue her He sought the consent of his queen who allowed him to go on an express promise from them that he would be returned safe to her They took him immediately in their Vimāna, to the wonder and worry of the queen On his return he conveyed to the queen his experiences during her absence 'It was a fine flight through the autumn sky (described 238 1-5), when the mind was crowded with various thoughts (§ 336) Soon we reached a white house and entered a fine cavern, therein was seen that Vidyādhara princess on a cool bed of leaves They announced my arrival to her, requesting her to have now her desires fulfilled But she was found without any movements; in fine, lifeless They began to lament for her loss (239 5-9),

making me almost unconscious, seeing her dying thus on account of my separation, as they put it They sought my advice as to what should be done It was day-break by this time They decided to finish her funeral, and faggots of sandal tree etc were gathered together As her body were consigned to flames, they fell into a swoon, I consoled them, but, in a fit of lamentation (239 30-33), they jumped into the flames of the funeral pyre Even before I could dissuade them, they were reduced to ashes I was shocked and plunged into remorse I too decided to enter the same flames Just then I heard a Vidyādhara couple conversing on the propriety of an action like that which I was about to do, and changed my decision For funeral offerings, I entered a lovely lake, and lo! I sank in a well, and when I came up, I saw a surprising scene everything appeared magnified, and men were five hundred bows in height It was a strange land The well was converted into a Vimana, and getting down from it, I started moving about I met two boys, in whose presence I looked like a worm, an ant, they wondered about my human speech, and from their talk I gathered that it was Apara videha They took me on their palm and, to my pleasure, reached the Samavasarana of Simamdharasvāmin with a view to inquiring my antecedents In reply to Gautama's question, Mahāvīra explained about the *udaya, ksaya* and *ksayopaśama* of the Karmas (§ 371) Then I offered prayers to Jina, attracting the attention of all there To a questionnaire from the audience, Mahāvīra gave out the details about me He disclosed that as I was an addict to women, a couple of Vidyādhara youths, dressed as females, tempted me away like that and played on me that joke of entering the funeral pyre When I was ready to enter the fire, that very Vidyadhara couple arranged to bring me here in this form Among the five souls agreed to enlighten one another, I was one Mohadatta > God > Pṛthvīsāra > God > and, now finally, Kamagajendra, to be enlightened here to attain final liberation The lord also explained the peculiar conditions in the Aparavideha (243 13 22) contrasted with those in the Bharata ksetra I offered prayers to Jina, and when I lifted my head, I found myself back here' The queen told Kamagajendra that all this sounded like a miracle, beyond spatial, temporal and sequential proportions, but he assured her that all that was really experienced by him, and Simaṃdhara was still in his heart It was got verified from Mahavīra as true, next morning Kamagajendra realized the vanity of worldly ties and pleasures, put his son Diggajendra on the throne, and accepted renunciation Mahavīra told him the whereabouts of the Five colleagues one in heaven, with a short life now, and the rest on the earth here (enumerated 244 24 f), and that he would attain liberation in this very life (Pages 232 23 244 28 *76 29 *79 40)

VAJRAGUPTA AND HIS RENUNCIATION When Mahāvira reached Kākandī with his Samavasarana, he expounded there in reply to a specific question of Gautama, how, in the same activity, different souls, according to their passional intensity, incur the bondage of different Karmas, as illustrated by the theory of six Lesyās (§ 376), this carried great conviction upon the audience Just then, there arrived a striking prince and inquired whether what was recited by a divine voice was true, blessed or not Getting Mahāvīra's reply in the affirmative, he went away bent on doing according to the instructions

Mahāvīra enlightened Gautama and others on his antecedents thus 'He is Vajragupta, the son of king Candragupta of Rsabhapura One day the prominent citizens waited on the king and requested him to find out the robber who was regularly looting the town of its best things every night, but could not be noticed, as admitted, even by the city-guard Vajragupta, however, came forth with a solemn pledge that he would either detect the thief within a week or kill himself in flames, and the king accepted his offer Six days passed quietly, without any success, so, now, the prince felt anxious that death was inevitable for him At last, he decided to propitiate with his flesh the Vetāla in the cemetery Accordingly, he went there at night and appealed to Piśaca etc, to accept his flesh and give the required information A Vetāla demanded his bony and roasted flesh, followed by a mouthful of his blood offered in his skull (Gautama got an explanation that this was just a joke of Vyantaras) As the prince, quite ready to fulfil this, was about to cut his head, a divine voice, pleased with his courage, promised him the boon, and thus he got the requisite details where that invincible thief lived He reached cautiously the door of the cellar at the foot of a banyan tree He smelt the fragrance of incense and heard sweet notes of music He entered a rich hall there and attracted the attention of a charming girl whose glances were the veritable shafts of cupid In course of mutual inquiry, he gathered that she was the daughter of Surendra, king of Śrāvastī, and was betrothed to Vajragupta, but, in the meanwhile, she was kidnapped by that gifted thief and pent up there He could recognise that she was Campakamālā, his once-proposed beloved but was said to be carried away by a Vidyādhara He disclosed his identity, and requested her to help him to kill that Vidyādhara thief, provided she continued to love him She gave him some details about the ladies etc there, and assured him her aid in this plot She was not sure of the fidelity of other women (251 1 f), but it was likely that they would love him She appreciated his wisdom, and presented him with the miraculous sword etc of the thief and substituted the ordinary ones of the prince in their place Thus nicely equipped, and getting the necessary hints from her, the prince ambushed at the mouth of the cellar to strike that robber immediately on his entering there Before daybreak, the robber returned kidnapping princess Campāvatī, the very beloved of the prince, namely, Vajragupta, who was loudly crying for his protection from the robber The prince thought that the robber was caught red-handed, and was about to cut his head, but, on second thoughts, he decided rather to give a fair fight than to murder him treacherously He challenged the robber who was surprised by his presence there The robber realized that his divine weapons were substituted Reviling each other in a challenging mood, they fought like wild buffaloes When the duel was being fought evenly, Campāvatī [rather Campakamālā] hinted to him to remember (the power behind) the Khadga-ratna When the prince did so, that robber suspected the treachery of Campakamālā, and rushed to strike her, but his head, in the meanwhile, was lopped off by the prince, and he fell dead on the ground At Campakamālā's suggestion, the prince took also the miraculous pill from the mouth of the dead body, and thus gained additional lustre and strength Thus triumphant and miraculously equipped,

he stayed in that underground cellar enjoying pleasures in the company of those beloveds and forgetting his parents and kingdom Thus twelve years elapsed One early morning, a voice of an unseen bard greeted him by his name, reminded him 1) of the rise and fall in Samsāra, and urged him to mind his benefit of the next world That voice was heard by him for seven continuous nights, reminding him 2) to develop *virati* in his heart, 3) of the mockery of enjoyments, 4) that Dharma alone is the real shelter, 5) that worldly pleasures never give lasting satisfaction, 6) that *samsāra* has terrible miseries, and 7) that the enjoyment of sense-pleasures is fatal, and must, therefore, be followed by the practice of *samiti*, *gupti* and penances His mind was distracted, so next day, he questioned that voice why this renunciatory admonition was being given to him The voice reminded him of the time he spent in the cellar, and requested him to get out of it and meet the Sarvajña When his beloveds tried to come in his way, he made them ponder over the advice of that voice They also agreed to follow his footsteps So he came here for verification of the veracity of the bardic appeal Thus this Vajragupta is enlightened along with his beloveds' Mahāvīra reminded him of his past colleagues and the series of births Manirathakumāra is here, Kāmagajendra is here, and he is Vajragupta, the soul of Lobhadeva He is thus enlightened by the souls (in heaven) of Māyāditya and Candasoma, through that bardic voice Vajragupta accepts renunciation, so also his beloveds (Pages 244 28 - 256 20, *79 40 - *84 8)

MAHAVĪRA'S DISCOURSE ON GODS, SVAYAMBHŪDEVA'S CAREER AND DĪKSA In reply to a question raised by Gautama in the Samavasarana, at Hastināpura, that gods, unlike kings, do not necessarily favour and punish when they are pleased and displeased Mahāvīra expounded that there were two classes of gods, *sarāga* and *virāga* The former (Govinda, Skanda, Rudra etc ,) are full of attachment and aversion (*rāga* and *dvesa*) and seem to bestow favours and frowns, but, really speaking, these are the coincidental results of one's own Karmas The *nirāga* gods preach the path of liberation, and those who worship them get the happiness of Moksa, in due course These gods are indifferent to praise or blame, but he who offers these to them will get the fruits of his *bhāvanā* Just then there entered a Brāhmana boy who wanted to know from Mahavīra what that bird was, whether it could use human speech, and whether its statements were true To allay the curiosity of the audience, Mahavīra narrated as below 'This is Svayambhūdeva, the eldest son of Yajñadeva, a rich and learned Brahmin of Saralapura Soon after the death of Yajñadeva, the family was reduced to poverty Svayambhūdeva was urged by his mother to earn a prosperous living He pleaded that prosperity depended on *punya* of which they were devoid now Determined rather to die than to return home in poverty, he left home and, wandering for long, reached at last the town of Campā He reached there rather late, so he decided to stay for the night on a Tamala tree There he heard the conversation of two merchant youths who buried some treasure under that tree, covered it with earth, marked it with a creeper, appealed to divinity to guard it duly, and went away Svayambhūdeva thought that his luck was favourable After digging out the treasure, he found there five precious jewels He took them, and started home with great joy On

the way, he rested at night on a banyan tree, the tree was inhabited by many birds, and his mind was crowded with manifold thoughts Just then a big bird came to its father and explained with joy how it visited the Samavasarana of Mahāvīra who expounded various religious principles (261 1 ff) and explained its query that it would soon have right faith as well as partial conduct The Lord explained to Gautama the four types of acts (261 9-14) which lead the soul to hell In order to escape hell, the big bird, following the advice of the Lord, observed fast, and was now seeking permission of its father to die fasting and was offering final apology The old bird with paternal affection tried to dissuade it with various reasons and arguments, but had to yield finally Likewise it approached its mother, brother, sisters, wife, children, mother-in-law, father-in-law, friend and other birds, and offered (after touching conversations with them) *kṣamāpanā* to all of them Then it flew up taking leave of them all Svayambhūdeva was very much touched by the pious behaviour of birds, and started wondering whether it was proper for him to pick up jewels like that and live on them He thus came here for enlightenment and renunciation He is the same as the soul of Candasoma (Pages 256 21–268 8, *84 8– *85 41)

MAHĀRATHA'S DREAM AND DĪKṢA Lord Mahāvīra reached Rājagṛha in Magadha, the gods arranged the Samavasarana for him, king Srenika was very happy on the Lord's arrival, he attended on him and offered prayers to him, and the Lord gave him a discourse on *jñāna*, especially that branch of Śruta-jñāna whereby Naimittins read the past, future and present (288 25 f) There entered prince Mahāratha, the eight-year-old son of Srenika, and wanted the meaning of a symbolic dream he had Mahāvīra explained to him how he was the Jīva of Kuvalayamālā, how his other colleagues were there, and how he would duly attain liberation in this life He received *dīkṣā* and met his other colleagues, they all moved with Mahāvīra for many many years (Pages 268 9–269 18, *85-41– *86 30)

THE FIVE ADOPT SAMLEKHANĀ AND ATTAIN LIBERATION Advised by Mahāvīra, Maniratha-kumāra adopted *samlekhanā* and cultivated four-fold *ārādhanā* (with reference to *jñāna, darśana, carana* and *vīrya*) on his pure death-bed (269 23 f), and became an Antakṛt Kevalin in due course Likewise, the saint Kāmagajendra saw that his end was near, took the *samlekhanā* vow and on his death-bed offered Sāmāyika and *kṣamāpanā* in details (§ 414) He became an Antakṛt Kevalin Similarly, the saint Vajragupta became an Antakṛt Kevalin after observing *samlekhanā* and duly offering *ālocanā* and *pratikramana* (§ 415) In the same manner, the saint Svayambhūdeva saw his end nearing, adopted *samlekhanā*, and on his death-bed, he reflected on the varieties of death (§ 416) etc He developed omniscience etc, and became an Antakṛt Kevalin Lastly, the saint Mahāratha also realized that his end was near, had his body emaciated with *samlekhanā*, and offered, in the end, detailed salutations to Arhat, Siddha, Ācārya, Upādhyāya and Sādhu (§§ 420-25) He adopted Ksapaka-śrenī Thus they all attained final liberation (described § 426) in the end (Pages 269 18–280 17, * 86 31– * 87 31)

[IX Author's Conclusion]

UDDYOTANA'S PERSONAL OBSERVATIONS AND MANGALA. The author explains how different sections, episodes, characters and events of the plot serve different salutary purposes, ultimately intended to achieve the religious objective. Then, in anticipation of likely criticism, he justifies certain sentiments, contexts, discussions etc saying that they all constitute *dharma-kathā* and are ultimately conducive to the development of *samyaktva* or right faith (§ 428). He who reads or hears sincerely this *Kuvalayamālā* either develops *samyaktva* or has it made more firm. If one is adept in Deśī-bhāṣās etc one should recite it, otherwise one should read it from a Manuscript in order to appreciate its merits. It gives pleasure, if approached gently and intelligently. It is Hrīdevī who is instrumental for this composition: good people are requested to welcome and look after this, so that it may live long like the fame of Rsabha (§ 429). Further, the author gives some details about his predecessors and himself and about the place and time of the composition of the *Kuvalayamālā* (§ 430). Then follows the concluding *mangala* (§ 431), and lastly the extent (§ 432) of this work is stated to be about 13 thousand *granthas* (Pages 280 18-284 9).

2 THE STORY RETOLD BROADLY

The *Kuvalayamālā* presents the biography, through a number of births, of five souls (1 Candasoma—Svayambhūdeva, 2 Mānabhata—Manirathakumāra, 3 Māyāditya—Mahāratha, 4 Lobhadeva—Vajragupta, and 5 Mohadatta—Kāmagajendra) who, to begin with, degraded themselves (respectively) on account of intense anger (*krodha*), vanity (*māna*), deceit (*māyā*), greed (*lobha*) and infatuation (*moha*), but, with due guidance and mutual co-operation and help on the path of religion, they practised penances etc and attained liberation in the end. The story is put in the mouth of the author, of saint Sāgaradatta, of Dharmanandana, and of various characters who figure in the narrative.

[1]

(i) Candasoma, alias Bhadrasarman, from Ragada in Kañcī, was a naughty youth. His wife Nandinī was such a nice girl as to captivate the eyes of the village youths. He, however, doubted her fidelity without any reason, and one day, on returning from the theatre, where he heard some foul whisper, he hit, in a fit of anger, his sister and brother, thinking that they were his wife and her lover. Seeing both of them killed by his hand, at his own door, he felt remorse for his sin, and wanted to die with them. People prevented him, and Brāhmanas prescribed various *prāyaścittas* to get rid of the sin, but he was in a mood of despair and repentance. He went to the saint, Dharmanandana, from whom he adopted a code of religious behaviour and at last accepted renunciation (pp 45 15 49 21). He grew proficient in his religious practices (p 91 30), though his anger was not altogether quieted (p 92 8). In due course, he was born in the Saudharma-kalpa as (ii) god Padmacandra (p 96 8), and from there, he took birth once as (iii) a Lion in the Vindhyas (102 18). Being duly instructed (by Kuvalayacandra) the Lion died piously and was reborn as (iv) a god in the Vaidūrya-vimāna (pp 111-12, 216 16). Thence, in course of time, he was reborn

as (v) Svayambhūdeva (pp 256 26 f) who had to leave home and wander about for a prosperous living He reached Campā, but had to rest at night on a Tamāla tree He saw two traders who significantly buried under that tree some treasure and went away Svayambhūdeva found, to his good luck, five jewels there, he took them and started home On the way he rested on a banyan tree There he heard a touching conversation between a bird and its father, mother, wife etc The bird succeeded in taking their permission to die fasting in order to escape from hell, as instructed by Mahāvīra This conversation was a lesson for him, and it opened his eye that it was not proper for him to pick up jewels like that and live on them Being thus enlightened, he accepted renunciation in the *samavasarana* of Mahāvīra, practised penances, submitted himself to *samlekhanā-marana*, became duly an Antakrt-kevalin and thus attained liberation (§§ 416-19, also § 426)

[II]

Priyamkara and (i) Sundarī, of Sāketa, were a wedded couple, highly attached to each other They would not tolerate separation even for a moment. As ill-luck would have it, Priyamkara fell ill and died Sundarī could hardly accept the fact of his death She would not agree to the cremation of her beloved's body which she closely guarded None could convince her Her father was helpless and appealed to king Madana for some way out Prince Ananga (i e , Mahāvīra himself in one of his earlier lives) took this responsibility on himself He picked up a dead body of a woman, claiming her to be his wife, and behaved exactly like Sundarī So they had a common cause and some understanding between them At last Ananga managed to throw both the dead bodies in a well, and told Sundarī that her husband, as feared by them, eloped with his wife So she was brought round to her senses (§§ 349-54)

Sundarī, in due course, was born as Mānabhaṭa, alias Śaktibhata of Ujjainī who inherited the position in the royal Durbar from his grand-father, an eminent Thākūra One day Mānabhaṭa found his seat in the Durbar occupied inadvertently by a Pulinda prince Vain as he was, he took offence and hit that prince fatally on the chest in spite of the latter's apologetic promise that this would not be repeated He came out successful in the fray that followed For safety, he left that place along with his father and lived comfortably in a fortified village One day, during spring-sports, he happened to sing on the swing complimenting a darkish beloved to the offence of his fair wife who felt humiliated and hanged herself, but was rescued by him in time He tried to convince her of his bona-fides, but without success His vanity surged up, and he left home in sheer disgust His wife followed him, and she was followed by his parents To test her fidelity, he threw a big stone in the well and concealed himself behind a tree Thinking that he jumped into the well, she threw herself there, his mother and father also did likewise Mānabhaṭa realised that his vanity led to this fatal tragedy of the whole family He was full of remorse, and, in a penitent mood, started out in search of a preceptor who would purify him He gathered from a gossip of destitutes in Mathurā that a dip in the Ganges would cleanse him of his sin But in Kauśāmbī, he heard the futility of such practices, adopted four-

fold Dharma and accepted *dīkṣā* from Dharmanandana (pp 50 1- 56 10) In due course, after following the religious routine, he was born as god (iii) Padmasāra in the Saudharma-kalpa (p 96)

From heaven, the soul of Mānabhata was born as prince (iv) Kuvalayacandra, the son of king Dṛdhavarman (who ruled at Vinītā in Madhyadeśa) and queen Priyamguśyāmā who got him through the boon of the Kuladevatā (pp 15 12 f, 21 6 f) God Padmaprabha was born as Sāgaradatta (p 103 6) who accepted renunciation under Dhanadatta and, as a saint, developed clairvoyance he visualised the career of his other colleagues In consultation with god Padmakesara a plan to enlighten Kuvalayacandra was hatched (p 110 3 f)

One day, prince Kuvalayacandra went out for a ride with his companions, but his horse was possessed by Padmakesara and he was carried to the Saint (<Sāgaradatta) who had reached the spot where the Lion (<Candasoma) had been dwelling on the eve of its career The Saint enlightened, and prescribed pious life to Kuvalayacandra who, in turn, whispered sacred syllables into the ears of the dying Lion which consequently was born as a god (§§194-6, pp 111-12) Kuvalayacandra (as he was given to understand his mission, a part of mutual agreement of the earlier life) travelled on and passed through the Vindhyas during the summer By the side of a lake he came across an image of Yaksa crested with a pearl-statue of Jina He met a Yaksakanyā, Kanakaprabhā (§§ 199-205) who was appointed to worship Jina by a Yaksa, Ratnasekhara, who was highly benefited in his earlier life by the *namaskāra* offered to Rsabha Jina, and, who, consequently projected himself into this image called Jinaśekhara As they parted, Ratnaprabhā gave a coil of medical herb to Kuvalayacandra to guard himself on his journey (p 120 30)

Kuvalayacandra crossed the river Narmada He met in a hermitage Enikā and her attendant Rājakīra (i e Royal Parrot) The latter narrated their biography Enika was the daughter of king Padma and his queen Srīkānta, but was picked up in childhood by her inimical husband of the earlier life and dropped in the forest where she was brought up by a deer She was the sister of king Bhṛgukaccha who attained omniscience Instructed by the Rajakīra she developed Samyaktva On hearing from Kuvalayacandra that he was separated for long from his parents, she sent through Rājakīra the message of his welfare to his parents in Ayodhyā (§§207-22)

Kuvalayacandra reached the Sahya mountain and joined a caravan bound for Kāñcīpurī When, on the way, they were attacked by a party of Bhillas, Dhanavatī, the nervous daughter of the trader, was so bravely sheltered by him that the Bhilla leader appreciated his valour and challenged him for a duel The Bhilla chief realized that the prince was more than a match for him, so he suddenly withdrew from the field, and, as a pious follower of Jina, adopted *kāyotsarga*, meditating on *pañca-namaskāra* The prince welcomed him as a co-religionist They became friends The Bhilla chief took the prince to his *pallī*, Cintāmani, and there they lived comfortably and piously The Bhilla chief was Darpaparigha, the eldest son of Ratnamukuta (brother of Dṛdhavarman) who had become a Kevalin Due to some palace-intrigue Darpaparigha was driven out almost insane But, in due course, he was made a Bhilla chief, and

since then he had been residing here The prince realized that Darpaparigha was his uncle's son He instructed him in the words of Jina and urged him to adopt good conduct After the rains were over, Kuvalayacandra travelled to the South, and Darpaparigha soon took to renunciation (§§ 223-41)

Kuvalayacandra reached Vijayāpurī There he learnt from popular gossip that princess Kuvalayamālā was very beautiful, she had hung in public an incomplete verse, and she would marry him who completed it When he came to the royal court-yard, he at once hit on the rest of the verse Just then, the state elephant was running amuck The prince brought it under control to the dismay of one and all He recited the complete verse to the satisfaction of princess Kuvalayamālā who garlanded him and chose him as her bridegroom Mahendrakumāra also was there by that time, and he gave an account of the prince etc to king Vijaya Though there was suspense of separation after the first meeting, Kuvalayacandra and Kuvalayamala exchanged affectionate messages and love-presents, learnt more and more about each other, and at last their wedding was celebrated with great pomp They had a happy time full of pastimes and enjoyments of various types Finding an occasion the princes narrated their past lives and requested her to accept Samyaktva which she did (§§ 242-84)

On receiving a letter from Ayodhyā, prince Kuvalayacandra accompanied by his beloved and Mahendrakumāra, started to meet his parents They had auspicious *śakunas* on the way After reaching Sahya, they paid respects to a saint They learnt from his autobiography that he was enlightened by seeing the paintings of the Samsāra-cakra, wherefore he entered the ascetic order This made Mahendrakumāra firm in his Samyaktva The prince met some alchemists on the way and helped them in their task He reached the outskirts of Ayodhyā He was lovingly welcomed by his parents, and was soon crowned as heir-apparent, to the joy of the whole town After a good deal of discussion, the right Dharma was discovered as directed by the Kuladevatā Putting the prince on the throne, Dṛḍhavarman practised religion and his Karmas were nearly destroyed Kuvalayacandra ruled for many years God Padmakesara (<Mohadatta) was born as a son to him, and he was named Pṛthvīsāra Seeing the memento, he had detachment for worldly life right from the beginning Both Kuvalayacandra and Kuvalayamālā remembered about their earlier resolve and decided to take to religious life They happened to meet saint Darpaparigha who told them that it was his Guru that gave *dīkṣā* to Dṛḍhavarman, and consequently both of them became Antakṛt Kevalins Inspired by this, Kuvalayacandra, Kuvalayamālā and Mahendra accepted renunciation and practised severe penances Kuvalayamālā was born in the Saudharmakalpa Kuvalayacandra was born as (v) a god in the Vaidūrya-vimāna which was reached by the Lion also (§§ 285-336) Then, in the age of Mahāvīra, the soul of Kuvalayacandra came from heaven and was born as (vi) Manirathakumāra who became very much addicted to hunting Mahāvīra informed his father, Kāñcanaratha, that, though addicted to hunting, he was a *bhavya* and would attain liberation in that very birth A deer, once the husband when he was Sundarī in an earlier life, would make him religious-minded Manirathakumāra soon accepted renunciation Advised by Mahāvīra, he cultivated fourfold *ārādhanā*, became an Antakṛt-kevalin and attained liberation (§§ 339-354, 413)

[III]

(i) Māyāditya, alias Gangāditya, was a treacherous merchant from Vārānasī He developed friendship with Sthānu of good nature Both of them reached Pratisthāna for business They earned five-thousand coins each and converted the cash into five jewels for each They started home, dressed as friars for safety of travelling Māyāditya attempted, more than once, to deceive his companion and deprive him of his share he pushed him once into a well, but a party of robbers saved him once from that plight, gave him his share of five jewels, and warned him to beware of his treacherous associate whom they had already thrown in a thicket taking all the ten jewels on his person Sthānu's behaviour was so straight and sincere that Māyāditya felt penitent A dip in the Ganges was prescribed by the village elder as *prāyaścitta* It was saint Dharmanandana who advised him to seek shelter in the words of Jina, and gave him *dīkṣā* seeing that his Karmas had sufficiently quieted (§§ 110-25) In the next birth, Māyāditya was born as (ii) Padmavara in the Saudharma-kalpa (p 96 6) He constructed the Samavasarana of Dharmanātha at which all the colleagues met and decided what they should do to get *samyaktva* (pp 96 27 f, 102 13 f) Thence, in due course, he was born as (iii) Kuvalayamālā, the daughter of king Mahāsena (or Vijayasena) and his queen Bhānumatī of Vijayāpurī in the South, born to them through divine favour (pp 162 f) She developed aversion for men When, however, Kuvalayacandra overcame the mad elephant in Vijayāpurī and completed the verse hung by her in public, she garlanded him as her bridegroom Soon she was married to him She had quite a happy time with him during the period of honey-moon Reminded of their earlier resolve and receiving due instructions from him, she developed Samyaktva and followed Jinadharma She left her parents with a heavy heart and accompanied her husband to Ayodhyā On the way, she shared the adventures and experiences of her beloved After king Drdhavarman accepted renunciation, she enjoyed the kingdom with her husband for many years God Padmakesara was born as a son to them, and became known as prince Prthvīsara As resolved earlier she took to religious life along with her husband and practised penances She was reborn as (iv) a god in the Saudharmakalpa Further that god took birth as (v) Mahāratha, son of king Śrenika (p 269 13 f) As a boy of eight, he entered the Samavasarana of Mahāvīra and sought the explanation of his dream On hearing his future from Mahāvīra, he took *dīkṣā*, practised *samlehanā-marana* and adopted Ksapaka-srenī to get liberation (§§ 420 f)

[IV]

(i) Lobhadeva, alias Dhanadeva, was highly greedy For earning more wealth, he went to the South and camped with Bhadraśresthin at Sopāraka By selling horses in the local market, he earned enormous wealth there He was given a reception in the Native Traders' club where he heard of still greater profits in distant countries By prevailing upon Bhadrasresthin to accompany him, he reached with him Ratnadvīpa where they had huge gains While returning in a ship, he trickily pushed Bhadrasresthin into the sea, so that he was no more to share his gains The latter was reborn as a Rākṣasa, and took revenge on

Lobhadeva who floated unconscious to an island the residents of which took out periodically his flesh and blood for alchemical purpose He was left just a skeleton and was picked up by Bhārunda birds When he was dropped by them on a lonely spot, somehow he felt remorse for his ingratitude to Bhadraśreṣṭhin He wanted to purify his sin Some mysterious conversation induced him to go to the Ganges to wash his sins On the way, he paid respects to Dharmanandana under whose religious guidance he accepted *dīkṣā* (§§ 126-140) After a pious death, he was born in the Saudharma-kalpa as (ii) god Padmaprabha (p 92 9 ff) Thence he was reborn as (iii) Sāgaradatta in a banker's family at Campā With his self-respect pricked and his vanity tickled, he left home with a resolve to die in flames failing to earn seven crores within a year He reached Jayaśrī on the southern shore, and worrying about his gains he came across a significant Malūra tree with wealth beneath it Guided by an anonymous voice, he took from there a handful of silver coins, won the favour (as well as the daughter) of a local merchant by his skill in salesmanship, and sailed to Yavana-dvīpa where he earned more than seven crores But while returning, he lost everything due to ship-wreck He touched alive Candradvīpa where he saved a lonely maiden who was about to hang herself being frustrated in her love Both of them tried, in a mood of despair, to enter flames which were turned into lotuses God Padmakesara (< Mohadatta) rebuked him for his cowardly attempt, reminded him of his responsibility, gave him 21 crores of coins, married him to both the girls, and reached him to Campā In due course, Sāgaradatta accepted *dīkṣā* under Dhanadatta, and became a great Saint endowed with clairvoyance He remembered his earlier colleagues and the mutual agreement He went to the place where the Lion was staying Through Padmakesara, who possessed the horse, Kuvalayacandra was brought there and enlightened by showing the jewels which were to serve as a memento (§§ 185-95) The saint Sāgaradatta was reborn in the Vaidūrya-vimāna as (iv) a god (p 216-17 f) Thence he took birth as (v) Vajragupta at Ṛsabhapura (§§ 378 f) When the town was being regularly robbed by a mysterious robber, Vajragupta openly resolved to burn himself in flames, in case he failed to spot the robber within a week Six days passed without any success At the risk of his life, he invoked the grace of a Vetāla He found out the place of the robber, and, through the aid of Campakamālā who was once betrothed to him but was kidnapped by the robber, he successfully finished him He stayed in that cellar enjoying various pleasures in the company of his beloved for twelve years For seven mornings continuously, he heard an anonymous voice (that of the souls of Māyāditya and Candasoma in heaven) exhorting him to follow the path of true religion by meeting a Sarvajña At Kākandī he went to the Samavasarana of Mahāvīra who enlightened him on his antecedents and duties He accepted *dīkṣā*, so also his beloved (§ 394) After practising *samlehanā-marana*, he became an Antakṛt-kevalin and thus attained liberation (§ 415)

[V]

King Kosala gave capital punishment to his son Tosala for violating the chastity of Suvarnadevī who was separated for long from her husband and

consequently loved Tosala intensely The minister in charge of beheading Tosala allowed him to go scotfree provided he disappeared to an unknown destiny Accordingly Tosala ran to Pātaliputra, and started serving under king Jayavarman as a common man Suvarnadevī, who was carrying believed that Tosala was beheaded, and in sheer humiliation she ran away from the town and joined a caravan bound for Pataliputra Due to physical disability, she lagged behind, and one night she delivered twins, a boy and a girl, though in despair, she wanted to live now for them When she went out for a wash, the garment in which the two kids were folded and tied was picked up by a hungry tigress The girl was dropped on the road, later picked up by a messenger of king Jayavarman, and was nourished, at Pātaliputra, by his wife who named her Vanadatta Sabarasimha, attached to Jayavarman while out for hunting, picked up that boy who too grew in Pataliputra as Vyāghradatta, alias (vi) Mohadatta In due course, Suvarnadevī also reached Pātaliputra and happened to serve as a nurse to Vanadattā, not in any way recognising her

During spring, Mohadatta and Vanadattā saw each other at a festivity, and felt passionately attracted mutually, the separation was unbearable to Vanadatta Later, Tosala saw Vanadattā (escorted by Suvarnadevī who did not recognise him nor did he mark her), was full of passion for her, and rushed for her hand at the point of sword There was a great commotion in the garden Mohadatta came on the scene, and in a duel finished Tosala on the spot As he started love sports with Vanadattā, a voice announced that it was unworthy of him to enjoy his sister, in the presence of his mother, and that too after killing his father It was the voice of a monk in the vicinity who explained all the relations Mohadatta felt remorse for his ignorance and wanted to expiate for his sin He came later to Dharmanandana, and, with his *moha* sufficiently quieted, accepted *dīkṣā* (§§ 141-54) After an equanimous death, he was born as god Padmakesara in the Saudharmakalpa (p 96 8 9) At that time, he dissuaded Sagaradatta from entering flames (p 109) Later he conferred with saint Sagaradatta (p 110) possessed the horse of Kuvalayacandra, and thus brought about the meeting of the three (i e , the Lion, Kuvalayacandra and himself) Thence he was born as prince (iii) Pṛthvīsāra, the son of Kuvalayacandra and Kuvalayamāla Right from the beginning he had no attachment for the world, and he took the reins of the government much against his will (§ 330) Later, he put his son Manorathaditya on the throne, practised asceticism, and joined his colleagues as a (iv) god in the Saudharma-kalpa (§ 335) Thence he was reborn as prince (v) Kamagajendra at Arunābha He was highly passionate His loving wife was Priyangumatī Once he fell in love with a lovely girl from a merchant s family, his wife secured her for him in marriage, and took a promise from him that he would share all his experiences with her Later, he wanted to marry a princess from Avanti While he was going thither, he was carried away by a couple of Vidyādhara maidens saying that princess Bindumati, who had heard about him, was pining for him in separation When he reached there she was dead, the two maidens burnt her body, and they also entered the flames He too wanted to follow them, but changed his mind, hearing the conversation of a Vidyādhara couple As he entered a lake for funeral offerings,

he found himself transported to Aparavideha where he had strange surroundings and paid respects to Sīmandharasvāmin from whom he learnt his antecedents Mahāvīra explained to him that because of his high passion, the Vidyādhara maidens played a trick on him Kāmagajendra realized the vanity of worldly infatuation and accepted *dīkṣā* When his end was near, he accepted *samlehanā*, became Antakṛt-kevalin and thus attained Liberation

These five souls, with their respective passions somewhat quieted, met each other in the presence of Dharmanandana There they took *dīkṣā* and were mutually attached Candasoma was requested by others to bestow *samyaktva*, if circumstances permitted (§ 170) Lobhadeva was born in the Saudharma-kalpa where others also followed in their subsequent births It was Padmasāra who constructed the *samavasaraṇa* of Dharmanātha There they learnt from that omniscient Teacher (§ 184) that they were Bhavyas, that they would attain Liberation in the fourth Bhava thereafter, and what would be their subsequent births Realizing the difficulty of developing *samyaktva* under the circumstances, they requested Padmakesara to do his best For memory clue they prepared their counterparts in precious stones and buried them in the forest where the Lion was to be born, marking the spot with a stone (§ 184)

Sāgaradatta, as a clairvoyant saint, could visualize his colleagues in the third birth He went to the spot where the Lion was dwelling, he conferred with Padmakesara (§ 194) who brought there Kuvalayacandra who helped the Lion to die piously In due course, in the next birth, they were contemporaries in heaven (p 216) They repeated their earlier resolve, and agreed that any one who had superior knowledge should enlighten the rest Then in their last birth, they were (respectively) born as Svayambhūdeva, Maṇirathakumāra, Kāmagajendra, Mahāratha and Vajragupta They were contemporaries of Mahāvīra, and gathered together in his Samavasaraṇa They took *dīkṣā* and attained Liberation in due course

3 JAINA DISCOURSES IN THE KUVALAYAMĀLĀ

Jainism is called Ethical Realism, and this brings out its salient traits to the fore The theory of rebirth, the Karma theory which automatically operates, moral responsibility of the individual and allied doctrines were the characteristics of Śramanic culture, and they are all inherited in Jainism The Jaina Karma doctrine is most uncompromising and undiluted every one is responsible for, and can never escape without reaping the consequences of his Karma The soul is subjected to a sort of vibration operating through mind, speech and body as a result of which it incurs material Karmic bondage Thus the Jaina teachers, therefore, have evolved philosophy of conduct and pattern of behaviour uninfluenced by any reliance on Supernatural intervention or guidance First, the individual is made highly self-reliant, and the Teacher leaves no opportunity to put him on the right track of religion The erring soul is shown the correct path through religious instruction Secondly, the *Kuvalayamālā* is primarily a *dharma-kathā*, if it is called, and has become, *saṁkīrṇa kathā*, it is because the author has incidentally added contexts and topics of *artha* and *kāma*, and even those, in the long run, are conducive to the practice of Dharma In this pattern

of narration, the various facets of *dharma kathā* are as well included Thirdly, the very objective of the tale is to illustrate the effects of morbid temper, i e, of *krodha, māna, māyā, lobha* and *moha* under the sway of which are acting the chief characters in this story If they are to be brought on the right track, religious instruction is the most effective remedy Lastly, moral instruction is the chief aim of the author, and the entire tale is narrated in such a manner that the erring man and woman should learn the pattern of good behaviour by seeing and hearing what is happening to the characters under various circumstances The Sramanic teacher is an adept in this art The result is that the *Kuvalayamālā* has become a huge repository of religious discourses put in the mouth of religious Dignitaries, and the element of story will not suffer much, even if these are excluded from the narration All such discourses may be put together here to see what a vast range of Jaina dogmatics is covered by Uddyotana First the pages and lines are noted, and against them are enumerated the topics under broad heads

35 30 f	The major types of *himsā* and the reasons or pretexts with which they are committed
36 14 f	Hells, the tortures etc therein
39 1 f	The sub-human births (according to the number of Indriyas) and the miseries etc therein
40 13 f	Human birth, its causes, grades, miseries etc
42 29 f	Gods, their anxieties etc
44 15 f	A discourse on *krodha, māna, māyā, lobha* and *moha*, and their fourfold gradation (*anantānubandhi* etc) with illustrations
90 8 f	An explanation of *abhavya, kāla bhavya* and *bhavya*
92 12 f	A conventional description of [Saudharma]Kalpa and [Padma-] Vimāna, the birth of a *jīva* there, the local environments etc
95 12 f	Some details of *pūjā*, see also 132 27 f
95 24 f	Five Parameṣṭhins and the duties of laymen and monks
96 28 f	Details of the *samavasarana*, See also 217 21 f
97 27 f	A discourse on Jīva, its nature, its relation with Karman, its migration through various births and its liberation
142-21 f	A discussion about Dharma, its practice and its objective
177 28 f	A graphic glorification of *samyaktva*
185 22 f	A detailed picture of hellish, human and divine beings their acts and consequences
192 27 f	Symbolically spiritual interpretation of various vocations etc
201 33 f	A succinct exposition of the fundamentals of Dharma
209 18 f	Rarity of religious enlightenment in human birth, explained by *yuga-śamilā dṛṣṭānta*
217 27 f	Discourse on twofold Dharma
219 9 f	A discourse on five *mahāvratas* and the attendant *bhāvanās*
227 19 f	An exposition of twelve *anuprekṣās*
230 5 f	A *samyag-dṛṣṭi* and his traits
20 f	Elaboration of the types of Karmas and their consequences
242 1 f	An exposition of *udaya, kṣaya, kṣayopaśama* of the Jñānāvara-

nīya and other Karmas with reference to *dravya, kṣetra, kāla, bhava* and *bhāva*

243 13 f A contrasted picture of the conditions in the Aparavideha-and Bharata-ksetra

245 6 f An exposition of the Lesyā doctrine, typically illustrated by the *leśyāvṛkṣa*, how the same act can incur different quantity of sin according to the temperamental state

253 18 f Through the medium of a divine voice, a few religious discourses on the following topics are presented i) One's benefit in the next world has to be ever remembered ii) *virati* or detachment is necessary even in the midst of pleasures iii) The practice of Dharma leads to Punya which brings pleasures, so Dharma is important iv) Dharma alone, and not the lures of Indriyas, can save one from the pangs in hell v) One thirst quenched leads to another, and there is nothing like satisfaction in this Samsāra vi) One should get rid of the infatuation for pleasures recollecting the manifold tortures, ailments, humiliations and sufferings of the past vii) The pleasures of sense-organs are fatal in their consequences, so one should be circumspect with restraint on mind, speech and body

261 8 f A discourse on the causes which lead to life in hell

269 23 f A doctrinal exposition of the fourfold *ārādhanā*, namely *jñāna, darśana, carana* and *vīrya*

271 1 f A discourse on *sāmāyika*

272 7 f An exposition of what may be called in general *pratikramana*

273 25 f Explanation of the two types of Death, namely, *pandita* and *bāla-marana*

277 7 f Here is an elaborate salutation to Arhat, Siddha, Ācārya, Upadhyāya and Sarvasādhu, and a good many details about whom are recorded

279 26 f Details about a soul's ascent on the *kṣapaka-śreṇī*

All this shows that the author has snatched every opportunity to introduce Jaina dogmatical details to make his tale worthy of the name of Dharmakathā The structure of the narrative would remain intact in most of the cases even if these contexts are skipped over There are, besides, casual references to Jaina ideas here and there A Jaina monk, who has pulled out his hair on the head wears white garments and has a bunch of feathers (*piccha*), is distinguished from Tāpasa and Tridandin and considered to be honoured in view of his ascetic emblem He blesses *dharma-lābha* (185), and some details about his entry into the order and equipments are available (194 19) The Pañcanamaskāra is a shelter and has great miraculous potency in adversity (137), and the *karna jāpa* (uttering of the *pañca namaskāra* in the year) given even to an animal leads it to a better future birth (111 32) The way in which one takes to a asceticism and becomes a *pratyeka buddha* is interesting (141 1-5, 142 17 f) The idea of

sādharmika-vātsalyatva (116 23, 137 20) clearly indicates that Jaina religion was not a theoretical philosophy, but a way of living tending to community life A *cāraṇa-śramaṇa* is gifted with certain miraculous powers; he has no *gaccha-parigraha*, and he does not initiate others into the order. (80 17 f) The Jaina Tīrthakaras and saints are introduced here and there more than once The saints staying in the forest have an atmosphere of peace and amity around them, and their routine of living is also interesting (28 22, 34)

4 Religious Touches in the Kuvalayamālā

Besides the insertion of Jaina dogmatical details, there are contexts in the *Kuvalayamālā* in which the author either criticises the views of other creeds or casually refers to them whereby we get a good glimpse of the contemporary religious ideas

According to the Lokaśāstra, or scriptures current among the people, a son is necessary for the parents to reach better worlds and to satisfy the ancestors, so, for securing an issue (13 5 f) various cults were current flesh from one's body, dripping with blood, was offered as oblation in front of Īśvara, one's head was offered to Kātyāyanī who is stepping on a buffallo felled with Triśūla, human flesh was sold on the burial ground, *guggula* resin was burnt on the head as an act of devotion, Bhūtas, gods and Mātrs were pleased with blood, and prayers were offered to Indra These are all risky practices (§ 32) Advised by wise ministers, king Dṛdhavarman offers prayers, after due rituals (§ 34), to Rājalaksmī (addressed by various names 14 16) and urges her to grant him audience within three days, otherwise he would offer his head This Rajalaksmī is the spouse of ancient kings like Bharata, Sagara, Mādhava, Nala, Nahusa, Māmdhātr, Dilīpa and others, and after a little joke with her, the king gets the promise of a son from the Kuladevatā Once prince Candragupta passes through a fatal test and satisfies a Vetala (§ 379) from whom he gets the required details about a robber who could not be spotted by the city guards The deities, the author tells us, are twofold *sarāga* and *virāgin* (§ 395), and for worldly ends, the credulous people worship the latter of different names *Govinda, Skanda, Rudra, Vyantara, Ganādhipa, Durgā, Yakṣa, Rākṣasa,* Bhūta, Pisāca, Kinnara, Kimpurusa, Gandharva, Mahoraga, Naga, astral bodies, natural phenomena etc Sailors in difficulty offer prayers and make propitiative promises to different deities (68 17 f) A lady about to commit suicide appeals for grace to Lokapālas (53 6) Yaksa worship is referred to, and there were Yaksa statues with Jinas on their heads

There is a substantial section (§ 322) in which the author reviews various tenets and practices of different religious schools rather than religious systems as a whole, and those too as contradistinguished from the Jaina ones It is quite likely that these views are picked up and stated with the object of showing them to be contradictory and not acceptable to Jainism Taking them seriatim, some of the systems reviewed are Buddhism, Tridandin, Samkhya, Upanisadic, Vedic sacrifice, Vānaprastha creed, gifts to Brāhmana, the alleged Advaita creed, extreme Bhakti cult, self-immolation or torture for divine propitiation, Digging of wells, etc, washing sins in the holy Ganges etc, Cāturvarnya-dharma,

erecting earthen deity etc, extravagant Dhyāna, Vaināyika creed, Cārvaka view, gift of cows etc to Brāhmana, Karunā-dharma, killing of harmful beings, the Pandarabhiksu's view, Fatalism, Īśvara as the guiding spirit, extreme Jñanamarga etc As against these the Dharma consisting of Five Vows is said to be acceptable

A severe attack is levelled against the Brahmanic prescription of Prāyaścitta which is backed by great saints like Manu, Vyāsa, Vālmīka, and Mārkandeya, which has the sanction of Bhārata, Purāna and the *Gītā*, and which consists in giving one's all possessions to Brahmins, in wandering a-begging, cleanly shaven and in bathing and offering oblations at holy places like Gangā (—dvāra?), Bhadreśvara, Vīrabhadra, Someśvara, Prabhāsa, Puskara etc (§§94, 107) As against this, the Śramanic prescription is different and consists of repentance, mental purification and penance in a proper perspective of religious virtues (49 14 f, 55 24 f, 90 21 f)

Some interesting sidelight is available on the temples and holy places (p 82) the former dedicated to Rudra, Jina, Buddha, Kottajjā (Durgā?), Sanmukha etc, and the latter, such as the sacrificial enclosures, Brahmanic schools, residences of Kapālikas and lodges in which the *Bhagavadgītā* was recited In the evening, Brahmanic houses resounded with Gāyatrī-japa Elsewhere there is a nice glimpse of the Mathas or colleges for higher learning where students from different parts of India (150 20) flocked and were trained in handling weapons and in various fine arts, crafts and miracles (151 6 f) There were held classes (*vakkhāna-mamdali*) as well in advanced branches of learning such as grammar, Buddhism, Sāmkhya, Vaiśesika, Mīmāmsā, Naiyāyika, Jainism and Lokayata the characteristic topics of which are enumerated (§ 244) The description of the students is quite typical, and some of them mastered Vedic recitation (151 12 f)

5 Different Lores, etc

The author makes a distinction between 72 *kalās* and 64 *vijñānas* (15 11 f) Among the miraculous lores *prajñapti* and *mahāśābarī-vidyās* are mentioned (236 22, 132 3, 133 5) The prince Kuvalayacandra knows *dhātuvāda* or alchemy, and he comes across a group of people who are turning baser metal into gold, attempting that experiment, but without success Their activities are described, and we get a good sketch of what is done in this process (§ 311 f) The text *Jonīpāhuda* is said to be the source of this Vidyā (196 32, 197 6 & 19) The Laksanaśāstra is elaborated more than once (116 9 f, 129 3 f) a branch of it is called *sāmudra* (129 3) There is mentioned a lore of detecting treasure-trove (*khanyavāda*) from the plant above, some characteristics of the latter are described as if some source is being quoted (§ 187, 104 23 f) There is a prince highly skilled in the art of painting, and he has painted an elaborate scroll of the Samsāra-cakra (185 18 f) There are repeated references to belief in astrology, and an astrologer is consulted on various occasions (§§47, 273) There is a good discourse on *rāśi phala* (§§48-9), giving the traits and longevity of a child born on a particular *rāśi*, on the authority of Vamgāla-risi may be that the name of his treatise was Vamgāla-jāyaga (20 2, 3, 24) The prince explains why one should not eat food or drink water or even bathe immediately

after one is over exerted and is hungry and thirsty, and he refers to Āusattha in this context (114 23 f) The author has his own ideas about the digestive process inside (228 11 f), and in one context, he describes graphically the predelivery signs (76 1 f) Horse riding was quite necessary for princes Possibly using some manual on Aśvaśāstra, the author enumerates eighteen breeds of horses (23 20-1), and he gives details about some of them with reference to their *varna* and *lāñchana* (§ 56) Here and there, we have dreams and their symbolic interpretations (§ 41, 269 7 f) The Nimitta-jñāna, which is a branch of Srutajñāna, is potent enough to indicate *śubha* and *aśubha* of the past, present and future, and it is illustrated in details (§ 412) Besides the reference to Bhūrjapatra which was used for writing (the script being *avara-livī*) a love-letter (160 13 f) there is a graphic and detailed description (a bit dignified) of a palm-leaf Ms written in Brāhmī lipi (201 28 f)

6 Socio-Cultural Glimpses

The *Kuvalayamālā* bristles with striking social and cultural touches of great interest The author draws his chief characters from the different well-known layers of the society By birth Candasoma was a Brahmin, Manabhata, a Ksatriya, Māyāditya a Vaiśya, Lobhadeva, a Sūdra, and Mohadatta, a prince The pilgrimage to Gangā and other holy Tīrthas was prescribed by the priest as a *prāyaścitta* against various sins (48 f, 63 f, 72 f), though not approved of by the author A typical Tīrtha-yātrika is described with reference to his dress and equipments (58 1 f, see also 48 24 f) A famine or draught of twelve years often led people to migrate for food and prosperity (§ 202) The author supplies a list of respectable ways of earning wealth (57 22 f, also 191 1 f) and also of benevolent channels of spending it (65 8 f) Though Benares had many good and bad openings for earning wealth (57 16 f), it was Daksināpatha, with Pratisthāna as an important town therein, that was looked upon as a prosperous territory by the traders (57 27 f) whose preparations for a trade trip and onward travel from camp to camp (65 13 f, 135 21 f, 198 23 f) are noteworthy We get a good sketch of the preparation of a traders' fleet, the rituals are interesting, and the various items in the boat deserve special attention (67 1 f) Often the trade routes pass through perilous forests (118) In the vicinity of Sahya mountain, there were Pallis of Bhillas who often robbed the caravans (135 27 f) Their Pallis (for instance the Cintāmani, p 139) seem to be pretty prosperous *samnivesas* (§ 227) The Bhillas are Mlecchas, but now and then, despite their wild habits (112 21 f) in contrast to the respectable, they too have their code of behaviour (146 13-7) Traders had their clubs, and the custom at such a club in Soppāraya (i e, Soparā, near Bombay) was that the foreign traders narrated their experience and adventures and were honoured there with Gandha, Tambūla and Mālya (65 22 f) These traders exchanged their information as to what commodities were available in different places and where they could be sold with greater profit Horses were sold in Kosala in return for elephants, betal nuts were exported to Uttarāpatha in exchange for horses, and pearls were exported to eastern country (*pūrva deśa*) in exchange for Camaras Conchs were available in Dvārakā From the Barbara kūla

tusks and pearls were brought in exchange for clothes Palāśa flowers could fetch gold in Suvarna-dvīpa Buffaloes and cows fetched *netra-paṭṭa* in Cīna and Mahācīna Neem leaves could buy jewels in Ratnadvīpa Men were in great demand in the kingdom of women etc Some of these details cannot be accepted on their face value, they may be just exaggeration (§ 129) In the busy market places, men from different parts of the country came and had conversations in different languages (§ 246) which are interesting spacimens of contemporary spoken idioms as the author could catch them Their business conversations are quite lively and give some ideas about weights and measures (153 16 f) Greedy merchants took risks of travelling on land and by sea of the dangers of which they were quite aware (65 15 f, 66 6 f) Now and then there were ship-wrecks (§ 166) Traders went on long journeys, sometime for more than twelve years, leaving their young wives behind (74 12 f) Various good and bad omens were attended to while going on a journey (for the preparation etc see § 285), and they are explained in short (§ 289)

The birth of a prince and the subsequent activities and festivities are elaborated in a stylistic manner (§§ 44-46) Likewise, the wedding is described in all the details the preliminaries of the marriage, the wedding function along with the rituals and concluding rites, the bed ceremony, the couple enjoying the sea-sight from the palace-terrace and various pastimes such as *prahelikā* etc (§§ 273-80) A good description of the coronation of Yuvarāja is available (200 8 f) There is a scene of the royal *āpāna-bhūmi* at which various sweet drinks are served (§ 50)

Very interesting are the gossips of the village ladies bringing water and of the boys in residential schools (149 30 f, 151 18 f) The parade of conveyances (§ 57) in the royal courtyard and the scene of the Jayavārana running amuck (§ 248) reflect events in the contemporary capitals

Playing on the swing was an important sport of the spring (51 f) during which was celebrated Madanamahotsava, giving an occasion for youths to meet in the festive garden (77 f, see the reference to *madana-trayodaśī* in line 15) During the autumn, parties of dancers, actors etc moved from village to village, and how a programme was enacted at a village is graphically described (46 5 f) There was a festival on the day of the Sarat-paurnimā (103 32) While describing the scenes and activities in the city, late in the evening, the author presents a picturesque sketch of the movements of the Kāminī (§§ 156-58) There may be some exaggeration, still there are available some glimpses of the fashionable and luxury-loving section of the society Festivities like the Indramaha, Mahānavamī, Dīpāvalī and Baladevotsava appear to follow in succession after the rainy season (148 11 f)

There is a pretty good number of beliefs reflected in the *Kuvalayamālā* here and there Blood and flesh were taken from a living body and used for alchemical purpose (69-24 f) A robber possessed a miraculous sword and a pill, the latter being always placed by him in his own mouth (251 25, 253 18) More than once, a miraculous movement, jumping up like a flash of lightning (*vijjukkhuttam karanam*) is mentioned (73 24, 87 13)

7 Court, Territorial Divisions and Geographical Background

King Drdhavarman possesses quite an imperial dignity (9) His council of ministers consists of eight members Mantrin (like Brhaspati), Mahānarendra, Mahāvīra, Mahāvaidya (like Dhanvantari), Mahābrāhmana (like Caturvadana), Mahākavi (like Vyāsa), Mahāsenāpati (like Sanmukha) and Mahāpurohita (like Śukra) who are compared with their mythological counterparts, if not predecessors (§ 40) There is a scene of the court of Avantivardhana; and therein was observed the court-precedence who is to sit where in the audience hall A Pulinda prince who occupied a higher seat by mistake was hit on the spot by Mānabhata who felt offended because his seat was taken by the former (50) The Yuvarāja appears to enjoy *de facto* powers of the king (213 7 f) The rich encouraged poets with rewards for Subhāsitas (103 19) The references to Magadha, Rājagrha and king Srenika (contemporary of Mahāvīra) bring us to the historical period (268 9 f)

The territorial (or what might be, in many cases, political) divisions and the geographical details referred to in the *Kuvalayamālā* deserve special attention In the southern half of Jambūdvīpa, which is surrounded by the ocean, there is the Bhāratavarsa, isolated by the Vaitādhya mountain (7 7 f) the two Deśas, Uttarāpatha and Daksināpatha (§ 430) are well-known The town of Taksaśilā is situated in the Madhyamakhanda of the Uttarāpatha (§ 127), the river Candrabhāgā flows there and conflows into the ocean (*jalahi-daiyā*), on its bank there is the famous town Pavvaiyā where ruled Torarāya (§ 430)

To the South of Vaitādhya, in between Gangā and Sindhū, there is the Madhyadeśa, its capital is Vinītā, the same as Ayodhyā, and it was being ruled by king Drdhavarman (§§ 13-7, 156 26, § 285) Avantijanapada, possibly a part of Mālava deśa, has Ujjainī as its capital (§ 97) Prince Mahendra is the son of the king of Mālava who is not on good terms with Drdhavarman of Ayodhyā (§ 21 f) From Ujjainī there was a highway to Pātaliputra (77) Vatsadeśa has its capital in Kauśāmbī, ruled over by Purandaradatta (§§ 67-69) The term Pūrvadesa is used at times (62 17, 65-31) Daksināpatha was looked upon as rich (104 6 f), and there the town of Pratisthāna was prosperous, affording opportunities for earning wealth (§ 114) Sopāraka was a big emporium for traders who came there from different parts of the country (§§ 128-29) Lāta, which has its specialities of dress and *deśa-bhāsā*, and in which Dvārakā is located (§ 291) is mentioned along with Karnāta, Mālava, Mahārāstra, Saurāstra etc (150 20, 185 8) Among other towns mentioned we may take note of Bhrgu-kaccha (99, 123 etc), Vārānasī in the territory of Kāsī (56 21 f), Kośala in Kośala (73 30 f), and Campā located in Daksina-madhyama Khanda (96, 103, 109) Among the Jaina holy places, Sammeda-śikhara and Śatruñjaya (124 18, 80 18) deserve attention

The author shows some acquaintance with the extreme South of India Candasoma belonged to Ragadā (not a Sanskritic name), a village in the vicinity of Kāñcī, the capital of Kāñcī of Dravidas (45 15 f) Parties of traders used to go to Kāñcīpurī (134 32 f) It is interesting to trace the route of Prince Kuvalayacandra He is flown by the horse from the town of Vinītā or Ayodhyā

towards the South He passes through the Vindhya forest (27 28 f) which possesses camps of wild tribes (112 3-25) He crosses the river Narmadā or Revā (§206), on the banks of which there is a Mahātavī Then he comes to the Sahya mountain (134 24-30) in the valley of which he stays with a Bhilla chief in his *pallī* (138 11 f) Then he reaches the country of Vijayā-puravarī on the southern coast (149 6 f) Its capital is Vijayā (-nagarī,-puravarī or-purī), quite a prosperous town and situated right on the shore of the ocean the scenes of which could be witnessed from the terrace of the palace in fact, its southern rampart-wall was washed by the waves of the ocean (173 32 f) It is to be distinguished from Jayantī (183 19) Other towns named Jayasrī (104 8), Śrītunga (107 16) and Jayatunga (109 26) are referred to, and they are all located on the southern shore

The most important question is the identification of this port town Vijayā in the South Uddyotana may not have personally visited the South, but it is quite likely that he had heard a good bit about it from the mouths of traders going to the South possibly travelling along the Western Coast In the South of India there are some towns with their names beginning with Vijaya, such as Vijayapura, Vijayanagara, Vaijayantī, and some of them pretty ancient The proposed identification has to fulfil certain conditions it is located on the Western Coast, as it is reached after crossing the Sahyādri, secondly, it is situated right on the sea-shore, and thirdly, its southern wall was washed by the waves of the ocean (173 31) One is inclined to identify it with Vijayadurga in the Ratnagiri District Very interesting information about it is noted in the Ratnagiri Dt Gazetteer (p 379) It was known to the European travellers as the best of the Konkan ports It is a rocky spot surrounded by sea practically on three sides the river Sukhanadī (as it is locally called) flowing down from Khārepattan almost makes a good lake near the fort, and it is a safe haven for the boats plying along the Western Coast Though the present structures belong to the Marāthā period the port shows a good rocky base which must have been well-known and striking to the travellers along the Western Coast It was under the rulers of Bijapur (the former Vijayapura) Lately I visited the place and was struck by the coincidental description in the *Kuvalayamālā* that the southern wall is washed by the waves of the sea "A HAMILTON (1710) mentions it as Gheria or Vizendruck, fortified by a strong castle washed by the sea (New Account L 246) In 1756 Sir W JAMES, surveying before the English attack, speaks of a very large town betwixt the fort and a hill to the South The town seems to have been nothing but a large collection of palm leaf huts (Lows' Indian Navy, L 133) Its great natural advantages make it probable that the mouth of Vaghotan river is one of the oldest coast settlements There seems reason to suppose that it is Ptolemy's (150) Byzantium, a Greek corruption of Vaijayanta (see WEBER in *Ind Ant* II 148) Rashid-uddin's (1310) Karoba has been thought to be Gheria (YULE in *Ind Ant* III 209)"

About the identification Vaijayantī (mentioned in the Kadamba copper plates) and Jayantīpura (of the Vijayanagar grant) there is a difference of opinion Some take them to be Banavasi, in the South Kanara District, while R G BHANDARKAR[1] proposes Vijayadurga Uddyotana, as noted above, distinguishes

[1] *Early History of the Dekkan* 3rd ed Calcutta 1928, pp 73 f.

Jayantī from Vijayā The environments of Vijayā and the route to it from Ayodhyā, as stated by him in the *Kuvalayamālā*, very well suit the present-day Vijayadurga which was included in the Vijayapura territory

8 AUTHORS AND WORKS REFERRED TO IN THE KUVALAYAMĀLĀ

Uddyotanasūri is an adept in the Kathā branch of literature, and his *Kuvalayamālā* is a veritable gem in it He enumerates various types of Kathās, and styles this work as Samkīrnakathā (§§ 7-9) He is a poet of wide learning, and he is fully acquainted with his predecessors and their works in this field His references to them occur mainly in one paragraph (§ 6), at the beginning of this work

1) Pādalipta (Pālittaya) is the well-known author of the *Taramgavai* which receives here great compliments He seems to have been taken as a contemporary of Hāla (=Sālāhana) who is mentioned along with him 2) Hāla had a great hold on the village folk, and his Kosa is an inexhaustible thesaurus 3) Chappannaya is not the name of any author like Pādalipta or Hāla, but connotes a group of poets (to which Pādalipta and Hāla also could be assigned) adept in wise sayings, and lately, a *Gāthākośa* attributed to them has been brought to light 4) The *Vaddakahā* (i e , *Brhatkathā*) of Gunādhya (who is called Kamalāsana) is a veritable mirror for poets and is likened to Sarasvatī 5) Vyāsa and Vālmika to whom we owe *Bhārata* (see also § 94) and *Rāmāyana* are unsurpassed models 6) Bāna's *Kādambarī* is brilliant with exquisite expressions 7) Vimala (the author of *Paumacariya*) who is Vimalānka is complimented for his lucid Prakrit 8) Devagupta, a royal saint from the Gupta family (see also § 430) is well known for his *Supurisacariya* 9) Harivarsa, the author of *Harivamsuppatti*, is complimented for his popularity and spotless expression 10) The *Sulocanā* is a well narrated Dharmakathā 11) The royal saint Prabhañjana is famous for his *Yaśodharacarita* 12) The charming *Varānga*- and *Padma caritas* are composed by praiseworthy poets, Jadiya (=Jadila) and Ravisena 13) The author of the *Samarāditya-kathā*,[1] (namely, Haribhadra) who is Virahanka, is mentioned as a teacher or Guru (of the author, see also § 430 below) in scriptural instruction 14) Other poets (whose names are not given) known as Abhimānānka, Parākramānka and Sahasanka are also remembered (§ 6)

In other contexts some other works and authors find mention rather casually A great authority on astrology is Vamgala Risi, and long quotations possibly from his Vamgalajāyaga are given (§§ 48 9) The *Jonipāhuda* (=Yoniprābhrta) is a work dealing with the *utpatti* of various Jīvas and about the fusion of metals etc (34 24) It was an authority on alchemy, turning baser metals into gold, and there were adepts in the study of this work (196 32, 197 6, 20) The *Gītā* or *Bhagavad Gītā*, as a text which was recited, is referred to (48 17, 82 33) There is mentioned (56 28) Canakya śāstra (in plural) this may have the *Arthaśāstra* of Kautilya in view In the light of the context,

1 I have shown elsewhere (*Bharatiya Vidya*, Jan 1947, pp 23-4) how Samaramiyamkā Kahā stands for the *Samarāiccakaha*

the reference to Kāmaśāstra (78 9) has possibly Vatsāyana s work in view Some symbolic gestures to indicate that one wants to meet the lady in private are noted (73 12, 74 23 f) The Nītiśāstra (255 26) must be a Sanskrit text allied to the *Pañcatantra*, a recension of which known as *Tantrākhyāna* is mentioned and quoted in this work (236-7, lines 30 & 1) There is a mention of Samudra śāstra dealing with *purusa-laksana* etc, which is too extensive but which is summarised here in one Sanskrit verse (129 3 f), and when asked for, which is propounded in more details in Prākrit verses subsequently (§ 216) There is a casual reference to Bhārata-sāstra (16 23), possibly the *Nāṭyaśāstra* of Bharata What are looked upon as two parts seem to be mentioned as two works, *Vasudeva-hiṇḍī* and *Dhammilla-hiṇḍi*, indicated by the plural (281 11)

9 Languages and Dialects used by the Author

Uddyotanasūri presents, in this work, quite knowingly a vast range of linguistic material which has a special significance for the study of Middle Indo-Aryan in particular and of Indian Linguistics in general The author tells us that this work is composed in Prākrta-bhāsā and the patterns of description (vannaya) are of the Mahārāstra-deśī type In some contexts, just out of curiosity, some passages are composed in Sanskrit by way of quotations, something, i e, some portions or passages are written in Apabhramśa, and Paiśācī-bhāsā is illustrated (4 11-2) He clearly recognises three literary languages Prākṛta, Samskrta and Apabhramsa, and bards reciting in these languages are introduced in the Āsthana of King Drdhavarman (16 22) By Prākrta he means the standard Prākrit dialect, Māhārāṣṭrī or Sauraseni, so other dialects are Apabhramśa, Paiśācī, Māgadhī, Raksasī (Cūlikā-Paiśācī?) and some admixture of these (175 14) Besides he speaks elsewhere of Deśa- or Deśī-bhāṣās (281 23), the Lāṭa desa having the same in quite a charming form (185 8) The traders from different territories (*desavāme*) spoke in their various Desa-bhāsās in the market place, and some eighteen of them the author illustrates by specifying their names (§ 246), and besides he refers to the languages spoken by Khasa, Pārasa and Barbara people (153 12) The languages spoken in the South India were also included among Deśa bhāsās (149 4) The knowledge of Deśī-bhāṣās was looked upon as a cultural equipment (128 17) These appear to be territorial spoken forms of speech, as distinguished from the literary languages having cultivated styles of their own

On the style and structure of Sanskrit, Prākrit and Apabhramsa, relatively viewed, Uddyotana has given his observations which are indeed classical and as such are presented here in free rendering In his opinion, Sanskrit, with its manifold vocabulary, compounds, indeclinables, prepositions, cases and genders, is full of difficulties and dangers like a villain's heart crowded with hundreds of bad thoughts The association with Prākrit, like that with the words of good people, is a happy one it is an ocean of worldly information crowded with the waves of discussions about various arts it is full of nectar-drops that are oozing out on account of its being churned by great persons, and it is composed with a variety of nice arrangement of words Apabhramśa is a balanced and pleasing admixture of the waves of pure and impure

Sanskrit and Prākrit words, it is even (or smooth) as well as uneven (or unsmooth), it flows like a mountain river flooded by fresh rains, and it captivates the mind like the words of a beloved when she is coquettishly angry (§ 138)

Quantitatively the Sanskrit passages are few and mostly metrical As a rule, they are quotations (*para-vayana*, 4 12, as the author puts it) A few observations might be offered on them individually i) In the discussion about *prāyaścitta*, the five sentences, which are metrical lines (48 18-21), appear to have been taken, perhaps in a mangled form, from some Smrti works The sentence *jighāmsantam* etc is found as the second line at III 20, *Vasisthasmrti* ii) The long verse in the Sardūlavikrīdita metre (103 17-8) is called a Subhasita by the author himself It is not found in the centuries of Bhartrhari iii) This is a prayer (116 17-9) offered to the first Jina, Rsabha or Ādinātha Tīrthakara The author calls it Dvipadī Khanda, meant for singing iv) This is an Anustubh verse (129 8) giving the gist of the Samudra Sastra which is very extensive v) This is described as Carcarika (145 7-8) sung to the accompaniment of dancing and is said to be composed of irrelevant expressions The verse contains obvious mistakes, though metrically it sounds fairly well vi) This (152 8) occurs in a jocular context It is called Gathā by one and Skandhaka by the other It has a traditional ring, and obviously it has a mangled form, combining portions of a verse from the *Pañcatantra* and of another usually found in inscriptions (See Notes) vii) This is a Śloka (175 10) to illustrate the distribution of its 32 syllables in a diagram It glorifies Jinasasana and might be an old verse, and there are available similar verses composed by Akalanka and others Some prose sentences in Sanskrit are also found on this page (see *ll* 4, 23) viii) This is a prayer (198 18-20) to be offered in the blessed morning Similar Suprabhata stotras are current among the Jainas ix) This is also a morning prayer (214 20) offered to the Jina It is not unlikely that the author himself composed it x) This (233 9) is obviously a quotation xi) This is an important quotation (237 1) The source of this sloka is specified as *Tamtakkhana*, i e, *Tantrākhyāna* The Ms J has originally *takkhāna ya* which, on the margin, is prefixed by Pamcatam in a later hand Including the additional marginal gloss, the reading would be *Pamcatamtakkhāna ya* The reading of P adopted in the text stands for Tamtakkhane i e, *Tantrākhyāne* which was the title of a recension of the present day *Pañcatantra* [1] HERTEL has noted that the Buddhist version from Nepal was called *Tantrakhyāna* The *Pañcākhyānaka* of Pūrnabhadra is assigned to A D 1199 The Ms J is 116 years older The verse in question is not traced in the text edited by HERTEL xii) This sentence in Sanskrit (244 5) is a prose quotation xiii) This piece (247 7), omitting the word *deva* is a metrical foot repeated in the Sanskrit text as well The verse given by P (foot note No 7) looks like a parallel quotation xiv) The source of this Anustubh verse (255 27) is Nitisāstra It is not traced in the Pañcatantra noted above

The Apabhramsa passages, which are scattered practically all over the text but mainly in the first half of it, fall into, or can be grouped into, some types in view of the form or contents

1) See HERTEL *The Pañcatantra Text of Purnabhadra* HOS, Vol 12 Intro p 20

The *dohaka* (47 6) sung by the *grāmanatī* is in Apabhramsa, so also the song put in the mouth of the *gūrjara pathika* (59 5) Then there are a few such verses which go along with the prose passages in Apabhramsa (6 9, 11, 31 26 f) There is some uncertainty in view of the alternative readings whether 2 28 could be taken as in Apabhramśa one Ms reads *atthau* but the other *attho*

In some prose passages, Apabhramśa forms intrude here and there, may be that a few of them were current in the spoken idiom of those days At 23 9 f, the king is addressing the Asvapati, the chief of the stable, and he uses an Apabhramśa form, the Gen sing in *-ho* The forms *ghari* at 79 30 and *anunittu* at 99 19 etc are stray intruders Then here and there, some short Apabhramśa sentences like *sā puna kaisiya* etc are followed by Prākrit passages, 7 22, 60 16, etc

There is a pretty good number of passages which freely use what are looked upon as forms special to Apabhramśa They are often introduced with a question containing a Prakritic synonym of *kīdrśa*, such aś *kerisa*, *kaisa*, etc in the required form, with or without the *k*-suffix These passages (some of them including a verse or so) are usually descriptions of *durjana* 5 27 f, of *sajjana* 6 15 f, of a horse 23 13 f, of a *sanniveśa* Ragadā by name 45 17 f, of Avantī and Ujjainī 50 3 f, 11 f, of Kāsī and Vārānasī 56 21 f, 27 f, of Kośala and Kosala 72 31 f, 35 f of a *pattī* 112 9-12, 14-19, 21-24, of summer scenes 113 6-8, 10-12, 21-24, of a town struck with famine 117 20 f, of Vindhyan forest 118 16 f, of Narmadā 121 1 f, of Ujjayanī 124 28 f, of a caravan 134 33 f, of the town Rayanāurī 140 2 f, of the scenes of rainy season 147 24 f, of Vijayāpurī, territory and town 149 6 f, 20 f, etc Then some other passages, which often go with the above, contain what might be legitimately called Apabhramśa forms They describe situations or activities with short sentences following in quick succession (beginning with terms like *jā jahim* etc), as at 50 15 f, 82 25 f, 169 13 f, etc

In order to mark out the Apabhramśa traits all these passages can be studied together The rules about Apabhramśa, noted by Hemacandra and other grammarians, are often optional, and later grammarians have recognised an admixture of Prākrit and Apabhramśa to which a name Upanāgara is given by Kramadīśvara and Mārkandeya Here many passages are in Prākrit so far as the vocabulary and even some forms are considered, but they possess striking characteristics of Apabhramśa the presence of which gives them a label as Apabhramśa passages The Apabhramsa, as Hemacandra presents it, is positively a remodelling of some popular dialect or dialects to the status of a literary language Such a process must have gone for long in different areas, and all this on the pedestal of Prākrit itself This alone explains how Apabhramśa forms could encroach upon literary Prākrit, a phenomenon which is seen even in the *Paumacariya* of Vimala who flourished much earlier than Uddyotana By Uddyotana's time, Apabhramsa as a literary language, much closer to the spoken form of speech than the standardised Prākrit, was a fact, and that is how it could affect some of the passages It is perhaps for the first time that we are coming across a large amount of prose which shows Apabhramśa forms The king uses Apabhramsa forms while addressing an Asvapati, the *grāma patī* sings

in Apabhramsa, and the Gūrjara traveller has his verse in Apabhramsa This at once indicates the layers of the society in which Apabhramsa was favoured more, and it affected by proximity the literary Prākrit now and then The broad yet striking grammatical traits of all these passages studied together may be noted here preferably in comparison with the description of Apabhramśa given by Hemacandra in his grammar

Some liberty of vowel changes is seen in forms like *varau* < *varākah* 6 9, *puni* < *punar* 6 22, *piyami* for *pibāmi* 112 23, *anni pani* < *anye punar* 149 15, and *bhadaraya* < *bhaṭṭarakāh* 147 28 The vowel *r* is retained in *trna* 31 12, and a conjunct group with *r* is noticed in a word like *prāna* 47 6 (cf Hema VIII iv 329, 398)

Coming to Declensional forms, Nom sing termination *u* (often with *k* suffix) is seen besides *o* in the case of *a* ending nouns, *dujjanu* 5 27, *jānu* 5 31, *vanu* 149 8, *lohuum* 112 23 (cf Hema VIII iv 331-2 also 354) Sometimes the termination in the Nom and Acc is absent, and besides vowel-variation is seen *kāyala ghuya* (for *kākāh ghukāh*) 82 27 (see also 112 10, 15), *navamkura-rehira pidhai*, *vāvada haliya* 147 25 27, *ekka, cciya koilā mottum* 147 30 (cf Hema VIII iv 344, also 330, especially illustrations) The forms of the Nom pl of neuter nouns ending in *a* of the type *kesaraim, bhavanaim, gāmaim* (besides *gāmāim* 72 31) 31 16 7, 56 22 (see also 112 32 f, 117 21 f) are found in plenty (cf Hema VIII iv 353) The Instr sing forms of *a* ending nouns are of the type *mahallenam saddem* 6 1 (Hema VIII iv 342) The Gen sing forms of *a* ending nouns are of the type *dujjanaho* 6 11, *demtaho* 6 22 etc The form *mayahum* (*mrtasya*) 5 28 is either a case of vowel-variation or of contamination with *i* ending types, the pl forms are of the type *cilāyaham* 112 21 (cf Hema VIII iv 338 9, 341) The Loc sing forms of *a* ending nouns show the types *cittae* 6 1, *samsaggi* 6 20, *ghari* 79 30, *gharoyare* 147-26 (cf Hema VIII iv 334) Pronominal forms like *jasu* 47 6, *tahu*, 47 6, *jahim* 31 15, *tahim* 72 35 and *kahim* 121 2, *jāha* 118 18, and *āyaho* 6 2 are found in our passages and have their correspondence in Hemacandra's rules The *k*-suffix is used here quite in plenty *kaduyau, mahurau* 6 5, *juvalulla* 23-16 Participle forms with the suffix *alla, illa* or *ulla* etc are quite interesting *jāyalliya* 6 2, *bhariyallau* 6 9, see also 112 11-12, *kaisiyao jāyalliyao* 113 10 Agreement in gender seems to be upset in *pahayau nāyara bāliyau* 140 3 (Hema VIII iv 445) The potential participle form type of *māriyavvau* 112 21 is noted by Hemacandra (Ibid 438) In these passages though the vocabulary is the same as in Prakrit, one is struck by the tendency to use Deśī words (112 22) and Dhātvādesas (112 18 etc) Forms like *jaisau, kaisaiya* 5 27, 7 22 are sanctioned by Hemacandra in a special sūtra (VIII iv 403), and *saim* (for *svayam*) 6 4 is found more than once in his illustrations (on sūtra 402) The words like *ghaim* 5 28, *ji, jji* or *jje* (for *eva*) 6 25, 6 56 and *vunna* (= *visanna*) are noted by Hemacandra (VIII iv 420 21, 424) Onomotopoic *dhātvādeśas* used by Uddyotana, such as, *karayara* 5 30, *cadapphada* 5 29, *khamakhama, phuraphura* 23 16, *cilicili, kilikili* 82 27 28, *maghamagha* 169 27 are perhaps colloquial These characteristics of the Apabhramsa passages are covered by the rules of Hemacandra The description of Apabhramsa given by Hemacandra is a bit more pervasive covering many dialects, or local variations,

without making any distinctions, any way it can safely be said that the Apabhramśa used by Uddyotana is duly covered by the rules given by Hemacandra, and this is but natural, because both of them hail from nearly the same linguistic area and belong to the same tradition of learning

Uddyotanasūri has illustrated another *bhāsā*, namely, Pesayā, i e, Paiśācī, as we have it elsewhere and the passages are included in § 139 They have already attracted the attention of earlier scholars like L B GANDHI, A MASTER and F B J KUIPER The last two have attempted not only a critical constitution of the text based on JP but also discussed grammatical forms and presented a translation in English Paisaci language and literature have been a matter of great scholarly curiosity, investigation and even speculation for one main reason, namely, the *Brhatkathā* of Gunādhya was written in Paisācī

The two Mss J and P vary in details of readings, individually the Mss are not without faulty readings, and they seem to have suffered unconscious syllabic changes because the Paisacī passages come in the midst of non-Paisacī ones As these passages are thoroughly scrutinised by MASTER and KUIPER, only a few observations will be added here in the light of the rules of Hemacandra In these passages the tendency to retain invervocalic *t* (quite possible in Pāli—and now and then even in Ardhamagadhi both of which form along with Paisacī an earlier stratum of MIA), to change even *d* to *t*, to use *n* instead of *n*, to prefer *yy* (=*dy*) for *jj*, to use verbal forms like *lappiyyate*, *Kusumotara tāmotara* in Hemacandra) *sinnāna ujjhit* (*t*)*u* [*ū*] *na* and to use words like *Kusumotara tāmotara* in Hemacandra) and *hitapaka* is quite in tune with the rules of Hemacandra The use of *l* for l and some traits of Cūlika Paisacī are not noticed here

Then may be studied together three contexts in the *Kuvalayamālā* in which some conversational passages occur, first (55 15 f), talk of the decrepit-and-destitutes, secondly (63 18 f), prescriptions of the Grāma mahattaras for the purification of culprits who have committed the sin of *mitra droha*, and thirdly (151 18 f), the conversation between the boys belonging to a residential school The grammatical substratum for these passages is literary Apabhramsa (the first passage could be easily styled as Apabhramsa), but there are certain elements in them which give a different tone and flourish to them The Indian society has all along a two fold current of languages the literary and the spoken In a way, they were independent but all the while running parallelly with mutual interaction These three contexts, under study, are a part and parcel of a

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A N UPADHYE Paiśaci Language and Literature *Annals* of the B O R I, XXI, parts i ii, pp 1-37, Poona 1940, in which are included some earlier references A MASTER The Mysterious Paiśaci, JRAS, 1943, 217 f V RAGHAVAN The original Paiśācī Bṛhatkathā, *Bharata Kaumudi*, Allahabad 1947 pp 575 588, see also his 'Bhoja's *Śrngara prakaśa*' (Madras 1963), pp 846 ff Āsada a commentator on the *Sarasvatīkanthabharana* believed that the Paiśaci quotation *panamatha* etc, given by Hemacandra is the *adi namaskara* of the *Brhatkatha*, *Bharatiya Vidya* (Hindi) III i, pp 231 Dr SUKUMAR SEN (*Journal* of the O I, XI, 3, pp 193 ff, especially pp 207 8) holds the view that what the Prakrit grammarians call Paiśāci 'was probably the early MIA literary language which after being cultivated by the southern schools of Buddhism later received the name Pali in Ceylon There is no doubt, and it is accepted, that Pali and Paiśacī have much in common, and form perhaps the earlier group

Prākrit text which contains plenty of Apabhramśa elements, but they positively verge on what must have been the spoken form of speech It may be called Middle Indo-Aryan colloquial, or even Mid-Indian colloquial The orthodox authors, who are brought up in the tradition of conventional court poetry, would not like to admit such conversations, but Uddyotana has done it, and he must be complimented on his having given us such linguistic material which would not have been otherwise available The growth of Middle Indo-Aryan languages shows many gaps, because the spoken predecessor stages are not preserved and what is found by way of its counterpart in literary strata is only partial and inadequate in linking the continuity of the speech formation Dr A MASTER has already studied and offered grammatical notes on these passages It may not be out of place to look at these passages from the points of view of Sanskrit, Prākrit (i e, Māhārāṣṭrī and Saurasenī) and Apabhramśa and observe their constituents with reference to their phonetic make-up, grammatical forms and vocabulary The alternative readings only show that the passages have suffered changes in copying, beause the dialect is not clear-cut as expected, and the forms are often obscure

The first conversation is set in an orphanage at Mathurā, and the list of the destitutes is quite interesting The names in the list stand perhaps without terminations as one would use ordinarily while speaking This is not impossible even in Apabhramsa Besides the Prakrit forms, the Apabhramsa —*u*, Nom pl —*un* (with *a* preceding), Gen pl —*ham* the form *kahim*, perhaps *je* or *jje* (standing for *ji* or *jji* in some cases), the retention *r* in Prayāga, and a word like *kheddu* (Hema VIII. iv 422/9) are easy for detection The verbal forms *milliellae, ruṭṭhellao* and *jampiellau, ekkekkamahā* (Gen pl agreeing with the preceding nouns ?), *gayāham* (besides *gayāham*, repetition of *so*, and expressions like *kaiio vuttantao, tena jampiellau, kāim kajju* etc, add a positive colloquial tone to the passage

The second context consists of four statements (63 18, 20, 22 and 25, which have perhaps a metrical ring) which are put in the mouth of Grāma mahattaras, the last of whom, however, is a Dramga-svamin, *Dramga* being a settlement of the Gūrjara tribe The Prākrit background of these speeches is clear The Apabhramsa traits are seen in forms like *ehaum*, *u*—endings, the word *kira* (Hema VIII, iv 419) and forms like *Gamga, brolla, prāvu* etc The retention of *r* in a number of conjunct groups, alternative forms like *etu, eu* and *ehu*, Sanskritic tendency as in *protu* (=*proktam* ?), *sampratu* (=*sāmpratam*, besides *samprati*), *bhrāti* retention of intervocalic *t* (once its softening in *viraidu*) etc, may be even dialectal traits (not unknown to Hemacandra) in the different sections of the society But all these put together do point out to the colloquial format of the speeches uttered by people whose language is not standardised by some or the other grammatical discipline

The third context is perhaps the most interesting conversation between the inmates of the residential school They are all grown-up boys and are trained in reciting Veda (*veda pādha mūla buddhi-vittharā*) Dr A MASTER has already studied some of the grammatical details The Prakritic basis is obvious The Apabhramśa characteristics like the *u*—endings, Gen pl in —*ham*, forms

without terminations (like *ka*, *bhadāriya*), Present 1st p pl in *—hum*, etc The most striking aspect of these speeches is the sprinkling of Sanskritic pronunciation (*kīdrśam*, sometimes wrongly *sprsta* from *prcch*), introduction of Sanskrit words and also forms shaped after the Prākritic set up (*varnni* < *varnaya*, *yadrsiya*, *parinetavya*, *vismrtu*) and even broken sentences A form like *pathasi* is quite usual in a variety of Prākrit called Pāli on account of its use in the Buddhist canon This colloquial speech is made to smack of Sanskritic learning and skill in metres, quite natural in a Vedic school An old Sanskrit verse is a bit mangled: and what is put in Sanskrit must have been originally in Prākrit (*tambola—raiya—rāyam aharam datthūna kāminiyanassa*) Here and there some Deśī words like *catta*, *simgha* etc, are used An analysis of any Modern Indo-Aryan speech today will disclose elements more or less on this line The alternative passage in P and alternative readings show that subsequent readers or copyists might have taken some liberty with the expression May be that there is some exaggeration and artificiality in imitating the speeches of these boys But that the author seems to have done his best to reproduce approximately the contemporary colloquial idiom used in an orphanage, by village headmen and by youths studying in a Vedic School, should be accepted as highly probable

The prince reaches the market place in Vijayāpuri There he sees country-traders who could be distinguished by their territorial speeches (*desa bhāsā-lakkhie*) i e, dialects and languages (their traditional or conventional number is eighteen) current in different parts of the country He describes these categories of people, physically and temperamentally, and gives some words or so from their speech (p 152, l 24 f) 1) The Gollas are dark and of harsh words, they enjoy a number of skirmishes or fights and are devoid of modesty (*lajjā*), and they utter '*adade*' 2) Those from the Madhyadeśa are adept in state policy and in treaties of peace and war They are talkative by nature They speak '*tere mere āu*' 3) Those from Magadha are pot-bellied, ugly and rickety, and yearning for amorous sports They speak '*ege le*' 4) Those from Antaraveda are reddish (in complexion), with brown eyes They are actively gossipping about food They talk sweet using the expressions '*kitto kammo*' 5) The Kīras are characterised by lofty and fat nose and golden complexion, they carry heavy loads, and they speak '*sari pāri*' 6) The Dhakkas lack in courtesy, generosity, manliness, skill and kindness, and they talk '*eham teham*' 7) The Saindhavas are graceful, sweet and tender, they like singing and are homesick, and they utter '*caudaya me*' 8) The Mārukas are crooked, dull and sluggish, they eat more and have their limbs rough and fatty, and they speak '*appām tuppām*' 9) The Gūrjaras have their limbs nourished with ghee and butter, they are pious and skilled in treaties of peace and war and they speak '*nau re bhallaum*' 10) The Lātas bathe, anoint and comb the hair, and thus make their limbs attractive, they speak thus '*amham kau tumham*'. 11) The Malavas are slender and dark, they are irritant, fierce and leading a life of self-respect (or pride) and they speak thus '*bhāuya bhaiṇī tumhe*' 12) Those from Karnāṭaka are excessively proud, too much given to pleasures, fierce and of fickle temper, and they utter '*adi pāmdi mare*'. 13) The Tajikas

cover their bodies with bodice, they like flesh, wine and merriment (love ?), and they speak '*isi kisi misi*' 14) Those from Kosala are adept in various arts, proud, irritable, and well-built, and they speak '*jala tala le*' 15) Those from Mahārāṣṭra are hardy, lean, dark and enduring, they are proud and quarrelsome, and they speak '*dinnale gahiyalle*', 16) Those from Āndhra like women and warfare, they are handsome and fierce in eating, and they utter '*ati puti ratim*' The prince observed these 18 (really 16) Desi-bhāsās and those of Khasa, Parasa and Barbara people For some observations about these people and their speeches, one has to study the discussions of Dr A MASTER and the Notes at the end The indefinite nature of the readings raises some problems which await further investigation

Any way Uddyotanasūri is one of those few authors who have shown not only that language insight but also illustrated a number of languages and dialects which, in view of his definite age and locality, are a remarkable document for the study of Indo Āryan in general and Mid-Indian in particular

10 METRICAL FORMS IN THE KUVALAYAMALA

The *Kuvalayamālā*, as a whole looks apparently like a massive work in Prākrit prose with a continuous narration uninterrupted by any division like the *ucchavāsa* or *pariccheda* etc For a big work like this, this is a speciality and even a hindrance in following the complicated threads of the story which not only deals with a number of lives, but also embodies a large number of sub stories emboxed here and there The original *Bṛhatkathā* was possibly divided into Lambhas The *Vasudevahindī*, which is looked upon as the Jaina prototype of Guṇādhya's great work, has also suitable Lambhas The *Kādambarī* of Bāṇa is one continuous story, and this looks like a good prototype for our author who is quite acquainted with Bāṇa and his works The *Vāsavadattā* of Subandhu does not, somewhow, find a place among the works referred to in the *Kuvalayamālā* A Kathā, according to Bhāmaha, does not contain Ucchvāsas, and it is to be remembered that the *Kuvalayamālā* is a (Dharma-) Kathā of the Saṁkīrṇa type The *Taraṁgavaī* of Pādalipta, there are reasons to believe, was also a continuous narration without any sections The *Samarāiccakahā* of Haribhadra is, however, divided into Bhavas, which serve the purpose of Adhikāras In a number of Prakrit and Apabhraṁśa works the division of Paricchedas or Saṁdhis is rather artificial [1] Any way this *Kuvalayamālā* is a prominent example of a continuous composition in Prākrit A closer scrutiny shows that it is composed partly in prose and partly in verse both the types get mixed up without any clear-cut restrictions In view of its poetic qualities and free admixture of prose and verse, it can be called Campū, which style is cultivated by a number of Jaina authors in their religious romances The verses here come some time to continue the narration, now and then by way of an effective description, often as gnomic, religious or didactic

[1] See the Introduction pp 41 ff, to the *Līlāvaī* edited by A N UPADHYE, Singhi Jain Series, No 31, Bombay 1949

sermons and at times by way of clarificatory elaboration Uddyotanasūri mixes up various stylistic and metrical forms of composition, and he has made a pointed reference to this at the beginning of his work (§ 7) In fact some metrical forms are specified by him, though a few of his expressions are open to different interpretations

The total number of verses in this work is not less than 4180, the major bulk of which is made up of Gāthās, the predominant Prākrit metre Uddyotanasūri has such a remarkable hold on the composition of Gāthā that it comes to him most naturally The liquidity and smoothness of his Gāthās stand unparalleled, if not unsurpassed Besides the Gāthā, the metrical forms used by him are listed below alphabetically, and a few observations are added on some of them in the Notes at the end

adhikākṣarā 25 30
anuṣṭubh 129 26, 29, 130 27, 131 11, 152 8, 214 20, 230 12, 237 1
avalambaka 94 11
avaskandhaka (32/29) 9 9
carcarī 4 27 (*dhuvayam*)?
cāru [10 (5, 5)], 10 7
chittaka see also *toṭaka*, 28 19f, 38 21 f, 144 7
daṇḍaka 18 11f (see Notes), 28 11f (*bhujamga*), 68 24, 174 7f (*pracita*)
dohaka 47 6 (see Notes), 152 11
dvipathaka 47 6 (see Notes), 59 5
dvipadī 31 30f, 41 33-4, 78 13f, 84 12f, 84 22f, 95 15f, 116 17, 160 24 (called *duvaī-khamdalayam*)
galitaka (with four lines, each having 21 mātrās 5, 5, 4, 4, 3) 4 28, 4 31, 5 3, 5 6
gīti 14 15, 33 17, 37 9-10, 42 1, 60 17, 61 28, 76 19f (?), 94 23), 120 4, 134 26
gītikā (This differs from the *gīti* type Its third and seventh *caturmātrās* have in fact five mātrās) 2 8 (see the Notes)
harinīkula (having thirty mātrās in a line 4 7, 2) 8 29 (see the Notes), 235 16
indravajrā 43 18
jambheṭṭikā [9(4, 5], 10 7f
lalitā 33 17 (see Notes)
mātrāsamaka 18 19
nārāca 154 12, see also *pramāṇikā*
pañcacāmara 24 20
pañcapadī 63 18, 20, 22, 25
pramāṇikā 154 12, see also *nārāca*
saṃkulaka (6, 4, 4, 2) 14 26, 18 2f, 18 19, 171 18f, 174 14
śārdūlavikrīḍita 103 17
skandhaka 152 9 (see Notes)
sragdharā 19 13, 19 16, 19 19, 19 22, 19 25, 19 28, 20 5, 20 11, 20 14, 20 17, 20 20, 20 28, 40 9, 44 9
sumanā (see *Vṛttajātisamuccaya* III, 1 It has four pādas, each having three *caturmātrās* and a *guru*, thus in all fourteen mātrās) 2 7
toṭaka, see *chittaka*

udgıtı, see *vıgāthā* 26 18
upagītı 9 12 (see Notes), 25 16
ullāla (with 27 mātras in each foot, with a pause after the 15th) 6 11
vandanaka, see *saṁkulaka*
vıgātha, see *udgītı*
vıpulā (only a specıalıty of the gātha) 29 13, 15, 21, 30 18, 22, 31 6, 22, 32 26, 33 6, 21, 42 25 (?), 45 10, 146 21, 161 18, 166 16, 211 25, 238 1

Besides the above, which could be identified more or less with the known types, there remain some unidentified metrical forms 6 9, 6 17, 12 21, 30 27, 31 26, 54 8, 127 11 and 236 12

11 The Kuvalayamala Influenced by Earlier Works

It s seen above (pp 76 f) how Uddyotana respectfully refers to a number of earlier authors and works He is widely read, and consequently he has enriched his composition with a vast range of information and a variety of contexts many of which are inherited from earlier works consciously or sub consciously

Uddyotana's reference to the *Taraṁgavaī* with an adjective *cakkāya juala-suhaya* has in view the central idea of that romance which gives the biography of a beautiful nun, Tarangavatı by name, more or less a contemporary of Mahavıra The original work of Padalıpta with plenty of Desı words is no more available, but what we possess today is only a digest in Prākrıt, (*saṁkhitta-*) *Taraṁgavaı*, also called *Taraṁgalolā* in 1642 Prākrıt stanzas[1] The concluding verse yields no satisfactory meaning the author may be Nemicandra (or his pupil Jasa or Yasas, in case he is not only copying it for his teacher), the pupil of Vīrabhadra Comparing the *Kuvalayamālā* (*Km*) with the *Taraṁgalola* (*T*), it is seen, Uddyotana directly or indirectly owes some contexts to Padalıpta The motif of *jāti smarana* plays an important rôle in *T* which further illustrates that the law of Karman is inviolable that none escapes the consequences of one's own thoughts, words and acts, and that renunciation is the only panacea against all the ills of Samsara These items are found in plenty in *Km* as well Both are *Dharma kathās*, though *Km*, on account of its varied contexts, has assumed the form of *saṁkīrna kathā* Princes and girls from distinguished families are trained in various Kalās (*T* 8 17, *Km* 22 1-10) The thoughts of onlookers while Tarangavatı (*T* 15) was passing by the road in a chariot have close resemblance with a similar scene in *Km* (182 4 ff) The religious and cultural background is identical in both *T* and *Km*, and the tendency to introduce religious details is quite patent in both the texts (*T* 83 18 f, *Km* 142 21 f, see Intro pp 68 f) The effects of *purva krta karman* are often elaborated (*T* 81 79 f,

[1] E Leumann *Die Nonne Taraṁgalola* (from Mss) Translated into German Zeitschrift fur Buddhismus III pp 193 ff, 272 ff Munchen 1921 N I Patel Leumann's German Essay Translated into Gujarati and included as a Supplement in the *Jaina Sahitya Samśodhaka* II 2 Poona 1924 The Text in Prākrıt is published in the Śrī Nemivijñana Granthamālā No 9, Surat 1944 Though said to be based on five Mss the text presented is far from satisfactory A critical edition of this beautiful romance is an urgent desideratum Some mature Prākrıt scholar has to undertake it

Km 129 12 etc) Tarangavatī escaping with her spouse reminds us of Suvarnadevā going out with prince Tosala, though the circumstances are somewhat different A Sabara chief looting the caravan and retiring to his *pallī* is referred to in both the texts, and so also therein figures the deity Katyayanī Relatives dissuading one from taking to renunciation are introduced in both the works That a woman is not to be taken into confidence is a common idea in both (*T* 54, *Km* § 364) Some striking points of difference in both the works may as well be noted The *T* is essentially a *mānusī kathā* with a few characters introduced, while *Km* is *divya-mānusī kathā*, and the number of characters is too large to be easily managed The *T* has a compactness, and its descriptions are so worldly, natural and catching that it is these which appear to have made *T* so memorable Uddyotana's canvas is vast, and his descriptions are grafted as pieces of style and beauty, at times even in a detachable manner The geographical background of *Km* is far wider than that in *T* As the original *T* is no more available, verbal agreements here and there carry no special significance

Uddyotana refers to the *Kādambarī*[1] of Bāna whose well expressed style is complimented for its grace He imitates Bana in his descriptions of town etc loading them with similes and *ślesa* The description of Vinita in *Km* (§ 14) resembles that of Ujjayanī in *K* The *pratīhārī* ushering in Sabarasenāpati in *Km* (§ 20) reminds one of the entry of Candala-kanyakā in *K*, and even some expressions are common (See Notes at the end on 9 line 21) Uddyotana's details at *Km* 27 30 f reminds one of Bana's pattern of description of the Vindhya *kahim* here corresponds to Bana's *kvacit*, and even some expressions are common to both (See Notes on 27 30 f) The context in *Km* at 127 7 f resembles the parrot episode in *K*, and there is close agreement in some words as well (See Notes on 123 14)

Uddyotana is Daksinya-cihna just as Vimala is Vimalānka, and he has great praise for Vimala's sweet Prākrit style and clarity of meaning seen in the *Paumacariya* (*P*)[2] Narration of earlier lives and jātismarana are common to both Sections on Jaina dogmatical topics are found in both The conventional *sakunas* are common to both (*P* 94 35 f, *Km* 184 10 f) Different acts lead to different grades of existence (*P* 14, *Km* 185 21 f) *Certain episodes and tales* closely resemble in both the works The context of Kuvalayacandra concealing

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[1] P PETERSON, Bombay 1883, and subsequent Reprints and revised editions P M UPADHYE Influence of Vimalasuri s *Paümacariya and Bana's Kadambari on Uddyotanasuri's* Kuvalayamala J O I, XVI 4, Baroda 1967 Still there is scope for a more detailed comparative study in this regard

[2] Edited by H JACOBI, Bhavnagar 1914 Edited by Muni PUNYAVIJAY Published in the Prākrit Text Society, No 6 Varanasi 1962, with Hindi Translation and an *Introduction in* English by Dr V M KULKARNI Lately, a good deal is being written on this work P M UPADHYE The Sect of Vimalasuri, *Oriental Thought* pp 17-27, Some Glimpses of the Society and Culture as Reflected in the PC, *J of the Uni of Bombay*, XXX 2, pp 81-105 Bombay 1961, Paümacariya and Padmapurana *Ibid* XXXI 2, Bombay 1962, Geography Known to the Paümacariya pp 46 51, J O R, XIV 1, Baroda 1964, Maxims and Pithy Sayings in the Paümacariya, *J of the Uni of Bombay*, XXXII XXXIII 2, pp 165 76, Bombay 1963 K R CHANDRA New light on the Date of PC, also Sources of the Rāma-Story of PC, J O R, XIII 4 pp 134-47 and XIV 2, pp 378 86, Baroda 1963 64

himself in the temple of Rsabha and Kanakaprabhā and party worshipping the Jina (*Km* § 200) very much resembles the one in *P* where Janaka hides himself and Candragati offers the Pūjā (28 44 f) It is interesting that both Kuvalayacandra and Janaka were flown by a miraculous horse Certain descriptions in both the works show resemblance and even common ideas and expressions description of the Vimāna (*P* 14 89 & *Km* 92 21 f), of *hemanta* (*P* 31 42 f & *Km* 169 19 f), of the forest with a long Dandaka metre (*P* 53 79-80 & *Km* 28 11 f), of battle (*P* 53-107 & *Km* 10 7 f rather short etc) Both the authors have much traditional knowledge, more or less common, and onomatopoetic expressions are used by both

Uddyotana refers to Jadiya (=Jadila or Jatila) and his *Varāngacarita*[1] which is available in print and is specifically called a *dharma-kathā* The *Varāngacarita* (*V*) and *Kuvalayamālā* (*Km*) have a number of common points The story in both starts in the metropolis Vinītā The heroes in both, Varānga and Kuvalayacandra, are carried away into wilderness by a horse (though the antecedents of the event are different with them) What Varadatta preaches to Dharmasena (*V* v-ix) runs quite parallel to what Dharmanandana discourses to Purandaradatta (*Km* §§ 75-84) If Varānga inquires about *samyaktva* and *mithyātva* (*V* xi), the minister wants to know about the causes etc of *samsāra* (*Km* § 86 f) Both Varānga and Purandaradatta (*V* xi, *Km* 91 21-2) accept the vows of a Śrāvaka Varānga as well as Kuvalayacandra (*V* ivx, *Km* 135 27 f) fight the Bhillas and oblige a merchant The lamentations of the parents etc consequent on the prince being carried away by the horse are expressed in similar terms (*V* xv, *Km* 155 21 f) Both the heroes enjoy rich pleasures on their return to the capital Both *V* and *Km* are basically *dharma kathās* (though the latter has assumed the form of a *samkīrna kathā*), and as such they are impregnated with Jaina dogmatical discourses and religious sermons The topics tabulated in the Introductions of both (*V* pp 29 f and *Km* pp 68 f) bear close similarity, and in different contexts also they possess dogmatical details which deserve mutual comparison

Though there is so much similarity between *V* and *Km*, some striking differences deserve to be noted Prince Varānga reminds us of Rāma both of whom have to leave home on account of the jealousy of a step-mother, and his consequent sufferings are a clear testimony of the law of Karma which the author demonstrates to be supreme But after all it is the tale of one life only unlike the journey of five souls over a number of births in *Km* The *V* has a simple thread of the story, while in the *Km* it is a highly complicated network in which a number of other episodes are interwoven If *V* is a *dharma kathā* following the pattern of a *mahākāvya* in Sanskrit, the *Km* is a narrative mosaic of great magnitude, apparently Campū in form, but a veritable *kathā-bandha* or *-prabandha* of the *samkīrna* type, in Prākrit, with touches of different dialects given here and there out of curiosity and for popularity

Uddyotana looks upon Haribhadra as his Guru in Jaina (*samaya-saya-sattha*) scriptures as well as in *yukti śāstra* or *pramāna*-and-*Nyāya* He is aware of

1 A N UPADHYE Jata Simhanandi s Varangacarita, Manikachandra D Jaina Granthamālā, No 40, Bombay 1938

extensive contributions of Haribhadra to various branches of learning, and refers to his *Samarāiccakahā*[1] specifically It is necessary, therefore, that the *Samarāiccakahā* (*Sk*) of Haribhadra (H) and *Kuvalayamālā* (*Km*) of Uddyotana (U) are studied side by side H refers to three *kathā-vastus* and four kinds of *kathās* (*Sk* 2-3) with their details His work is a *dharma-kathā* with *divya-mānusa-vastu* U presumes all this and gives some further types of *dharma-kathā* his *Km* is, however, a *samkīrna-dharma-kathā*

Rebirth accompanied by consequences of one's own Karmas is the backbone of the tales in both *Sk* and *Km* If in the *Tarangalolā*, as observed by JACOBI, 'Karma, remembrance of a previous birth and its consequences etc serve to motivate the story, in the *Samarāiccakahā* the story serves to illustrate those ideas and to impress the hearer with certain moral principles' Uddyotana follows Haribhadra in whose *Sk* the idea of retribution underlies the main story and a number of sub-stories It is the *nidāna*, remunerative hankering, of Agniśarman, through intense hatred, that takes revenge on Gunasena in different births These two souls pass through nine births the hereditary revenge manifests through anger (*krodha*), deceit (*māyā*), greed or avarice (*lobha*) etc in different births If there are two souls, one urged by *nidāna* and the other suffering consequently, in the *Sk*, there are five souls suffering the consequences of *krodha* etc and passing through a series of births, meeting each other here and there till they reach Liberation in *Km* Both H and U have not missed any opportunity to stuff their works with sub tales, *drstāntas*, parallel episodes etc Both the works are 'evidently intended to illustrate the evil consequences of vices, sins and all transgressions of the Jaina code of morals, and to warn the reader or hearer of it against carelessness in conduct', and in this sense, both are eminently *dharma-kathās*

The love presents and the metrical message of Kuvalayamālā (*Km* § 259) remind us of those of Kusumāvali (*Sk* 72 and the *dvipadi* verse has some striking common words) Here and there some verses have common expressions the one under reference (*Sk* 115 1-2 & *Km* 96 1) is possibly an inherited traditional Gāthā Though in a different context, the idea of *danta-vīnā* is found in both the works (*Sk* 180 7-8, *Km* 169 21) The descriptions are generally introduced with phrases like *avi ya*, *tam ca kerisam* etc, and those of seasons and scenes are often in a heavy style in both the works (vide *śarad*, *Sk* 195-6, *grīsma*, *Km* 113 10 f) A context of putting questions with answers concealed in them in a subtle manner is found in both the works (*Sk* 611, *Km* 175 18 f) The *Sk* (616 3 f) has a *gūdha-cauttha gotthī* which corresponds to what is found at *Km* 176 10 f Now and then, especially in descriptions, common ideas are found in both the works

Religious background is the same in *Sk* and *Km* H presents it uniformly in a serious and classical form, but U might often do so even in a light vein The Samavasarana is described in both the works (*Sk* 139 f, 644 f, *Km* § 178); and some expressions are inherited from the canon Dharma consisting of *dāna*, *śīla*, *tapas* and *bhāvanā* is mentioned by both (*Sk* 154 9 f, *Km* 3 2 f) The

1 H JACOBI *Samarāiccakahā*, B I, No 169, Calcutta 1926 References are to pages and lines of this edition,

external characteristics of *samyaktva* are given in both the works (*Sk* 48 9, *Km* § 337) If H describes the birth of a god in short (*Sk* 56 7), U gives elaborate details (*Km* §§ 172 f) In *Sk* (488 f) a friend of the earlier birth comes to enlighten and put the other on the right track this, of course, is the very contract between the five souls whose biographies are narrated in *Km* There is a context of enlightenment by seeing some memento, ear-rings in *Sk* (477 15) but jewel images in *Km* (102 29) Memory of earlier life, often given by a Kevalin, and confusion of relations in the same birth are seen in both the works (*Sk* 476 7 f & *Km* 93 34 f, 79 12) A contemporary Tīrthakara in Videha is consulted in *Sk* (473 16 f), so also in *Km* which graphically describes the conditions in that area *Km* (243 13 f) The *dīksā* ceremony described in *Sk* (181 16 f) deserves to be compared with that in *Km* (208 30 f) and elsewhere What Śikhikumara observes about inescapable Death (*Sk* 186) is very close to what Ratnamukuta has realised in his attempt to save the butterfly from death (*Km* § 230) Religious discourses on the duties of laymen and monks (*Sk* 48 49, *Km* 91 21 f) are usual in both the works

Certain characters, contexts and motifs in *Km* remind the reader of similar ones in *Sk* Mayaditya pushing Sthanu into the well (*Km* 61 21) has his counterpart in Anahaka doing the same for Candrasāra (*Sk* 99) Labhadeva pushing down Bhadra on high seas (*Km* 67 15 f) is something like Dronaka pushing down Vīradeva from a jutty (*Sk* 105 the word *nijuhaga* occurs in both the contexts) A confused treacherous friend Dhanadeva, figures in Amaragupta s tale (*Sk* 104) and resembles Mayaditya (*Km* 58 22 f) Dhana and Sagaradatta are similar characters who want to give *dana* from the wealth earned on personal initiative and not out of ancestral property the idea is expressed almost alike in both the works (*Sk* 195 15 6 see also 409 9 f, *Km* 103 23) Though the contexts are somewhat different, a girl is hanging herself for the sake of her lover (*Sk* 346 12 f, *Km* 53 6 9, 107 10 f) In *Sk* (469 17 f) a monk is made to dance while a monk enacts *rāsa naccana* in *Km* (4 25 f) to enlighten a band of robbers The details of the attack of Sabaras in both the texts have some common words (*Sk* 537 4 f, *Km* 135 27 f) apart from the similarity of the context The idea of a horse carrying the prince into the forest is common to both the texts (*Sk* 671 11 f *Km* § 61)

The religious social and cultural background in *Sk* and *Km* is nearly the same In the details about marriage of a party of merchants preparing for land or sea travel the procession of a prince entering the metropolis etc have much in common both with H and U

Taking an overall view certain areas of difference are striking H is more self confident in narrating his tales that may be the reason why he does not introduce the *sajjana durjana* topic, and why he does not make any reference to earlier authors and works His build up and narration of stories have a classical background and training while U is popular in taste and aiming at wider appeal The Gathās of H are metrically perfect but they do not possess the liquidity, smoothness and ring of those of U with whom they have a natural out flow as it were from the mouth of a gifted singer Both H and U are contempo raries The language of H, however, is more learned in its make up and style,

while the expression of U has a popular character, showing forms, vocabulary, expressions and stylistic features drawn from Apabhraṁśa and Deśī stock Haribhadra shows maturity and serious temper, while U adds a number of contexts in a light tone and even tries to justify their presence in a *dharma-kathā* The wider and popular appeal of *Km* is further apparent from its miraculous, erotic and jocular touches which are not very much favoured by H Though U has received lessons in Jainism and Pramāna-Nyāya from H, he outshines his teacher in his liquid Gāthās and catching contexts with which he has embellished his Prabandha

In many a context in *Km* we find ideas and expressions echoed from the canonical texts, Niryuktis, Smṛtis and from classical works like the *Śākuntalam* etc as indicated in the Notes here and there

12 THE KUVALAYAMĀLĀ-KATHA OF RATNAPRABHASŪRI

May be under the impetus given to Sanskrit learning under the Paramāra rulers of Malwa like Muñja and Bhoja and the Chālukya kings of Gujarat like Siddharāja and Kumārapāla, there was seen an attempt to put into Sanskrit some of the earlier works in Prākrit and Apabhraṁśa For instance, Amitagati[1] wrote his *Dharmaparīkṣā* in Sanskrit (A D 1014), and it is obviously based on earlier Prākrit and Apabhraṁsa works of the same name composed by Jayarāma and Harisena Jayarāma's work in Prakrit is not discovered as yet, but Harisena specifically refers to it Likewise Amitagati's *Pañcasaṁgraha* and *Ārādhanā* are Sanskrit versions of earlier Prākrit works of those titles In Gujarat it is found that Pradyumnasūri[2] prepared a Sanskrit digest or epitome, the *Samarādityasaṁkṣepa* (A D 1268) of the *Samarāiccakahā* of Haribhadra (c A D 700-777), and amongst his contemporaries and colleagues Munideva epitomised in Sanskrit the *Śāntināthacaritra* (A D 1265) of *Devacandra* who had written it in Prākrit, so also Ratnaprabha presented in Sanskrit, *Kuvalayamālā-kathā-saṁksepa* (*Kmk*) a stylistic digest of Uddyotana's *Kuvalayamālā* (*Km*) in Prākrit It is interesting to note that both of them had their works corrected by Pradyumnasūri It is such Sanskrit adaptations that gave a set-back to the study and circulation of earlier Prākrit works which, in due course, were neglected and some of them even lost into oblivion Many Mss of them were not prepared, because the thirst for their contents was satisfied by the Sanskrit versions

The Prākrit work of Uddyotana and its stylistic Sanskrit digest by Ratnaprabha, both of which are edited here need a comparative study The *Km* has 13,000 or 10,000 *granthas* according to the Longer or Shorter Recension, but the *granthāgras* of *Kmk* are given differently as 3,804, 3,894 and 3,994 in different Mss Any way *Kmk* is roughly one-third of the extent of *Km* The *Km* is one-whole text without any formal divisions of chapters etc, while *Kmk* is divided into four Prastāvas the second and fourth are nearly of equal length, the first is almost half of them, and the fourth is a little less than double of them Both *Km* and *Kmk* are apparently in mixed prose and verse The structure of

[1] N PREMI *Jaina Sāhitya aura Itihāsa* (Bombay 1956), pp 275 f, A N UPADHYE, Harisena's Dharmaparīkṣā in Apabhraṁśa, *Annals* of the B O R I, XXIII, pp 592 f

[2] H JACOBI *Samarāditya saṁkṣepa*, Ahmedabad 1906, *Samarāiccakaha*, B I Calcutta 1926

the tale is such that it presents inherent difficulties for dividing it properly in different sections

Ratnaprabha compliments the *Km* for its captivating contents He plainly states how he is composing his Campū in Sanskrit based on the earlier Prākrit work of the saint (Uddyotana), known as Dākṣinyacihna (I 9-10) He is quite modest about his poetic abilities (*asāra-vacasā'pi mayā* *2 34) He is after all summarising for his spiritual benefit (*asyāh kathāyāh samkṣepah kriyate svārtha-siddhaye* I 13b) the tale composed by (Uddyotana-) Sūri, Dākṣinyacihna, who received it from Hrī devatā In this tale, the importance of acquiring Samyaktva is emphasized, friends discharge their responsibility of mutual co-operation, and the essential objective is the attainment of Nirvāna (*2 27-8)

Uddyotana describes the *Km* as a *dharma-kathā* which has assumed the form of a *samkīrna kathā* (4 16), because it inherits the characteristics of different Kathās, it uses different metrical forms, it employs different narrative styles, and in it various languages (and dialects) are used (4 5 f) The label *samkīrna* is all the more confirmed by the complex threads of the story which covers many lives of five souls, by author's richness of information and proficiency in different lores, by varied situations and descriptions, by manifold episodes and religio didactic exhortations, by parables, sub-tales and conversations depicting different poetic flavours, and by religious elements seen everywhere in this work Ratnaprabha does not describe his work in these terms, though he inherits some of these contents However he calls his work a Campū An admixture of prose and verse is the usual definition of a Campū But this blending can be effected even in different ways It appears that the Prākrit work, viz , *Km* was intended more for recitation than for a learned man's reading That explains why some time the verses repeat the ideas from the earlier prose, why more than one piece of description is added in a context, why questions are put and followed by details and descriptions, why conversations are added, and why different languages and dialects are employed The *Km* is both instructive and entertaining it is informative enough to attract the intellectual aristocrat, but more than that, it caters to the tastes and sentiments as well of the popular sections of the society The *Kmk* is essentially a Campū, written in a learned style following earlier models in elegant Sanskrit, though the religious teacher in the author is obvious in more than one place

Ratnaprabha's object is to narrate the tale of *Kuvalayamāla* in an ornate style so characteristic of Campū works in Sanskrit thus every attempt is made to present the structure of the story in its fundamental details, incidentally incorporating the didactic, religious and entertaining touches as concisely as possible He closely follows the Prakrit text so far as the narration of the events is concerned, and the matter in both the works can be easily compared paragraph to paragraph

Descriptions in Apabhramsa, conversations (sometimes in Paiśācī and often in colloquial Mid Indian), elaborated details, contexts full of information from various lores and walks of life and long drawn religious sermons are some of the specialities of Uddyotana But longish descriptions of urban and natural situations, series of similes and strings of *utprekṣās* of *Km* are often passed over

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What Uddyotana elaborates poetically is narrated by Ratnaprabha in a nutshell The fourfold Dharma, detailed compliments to literary predecessors, references to *sajjana* and *durjana* (§§ 11-12), miseries of *samsāra* in four grades of existence (§§ 75 85), enumeration of *kalās* (22 1 f & *8 34), types of horses (23 22 f & *9 17), details of *rāśi phala* (19 12 f & *8 14 f), religious, philosophical (203 & *71), dogmatical and technical discussions like those on *kaṣāyas* (81 1 f and *30 8 f), *leśyās* (245 6 f), *ārādhanā*(269 23 ff etc are duly curtailed in *Kmk* Ratnaprabha just refers to *garbha* (*7 26 7), but the Prākrit text describes it elaborately, along with the activities in the palace (17 15 ff one has to compliment the wide range of information of Uddyotana)

As contrasted with Uddyotana's elaboration of religious ideas and ideals throughout his work, Ratnaprabha s exposition of them in *Kmk* has to be called 'moderate', because he has not been able to avoid them altogether in his Campū In one or two contexts he has added them to such an excess (*36 *38 5) that he should have avoided them altogether in a stylistic Campū, so ably attempted by him

Here and there one finds some differences in details between *Km* and *Kmk* In *Km* Tarācandra was initiated under Sunanda (100 5), but in *Kmk* he is called Dharmanandana (*42 31) While contracting the details Ratnaprabha describes Bhogavatī as *jananī* of Kuvalayamāla (*64 13), but the *Km* correctly describes her as *jananī*, *dhāī* etc (161 26 f) In one case the confusion of details noticed in *Km* (244 24) is duly set right in *Kmk* (*79 36) possibly Ratnaprabha could have better control on his details, because his work is smaller Ratnaprabha tries to stick to the conventional list of four *kasayas* (*12 23), though Uddyotana adds *moha* in a separate verse (44 16) It is interesting to note that the scheme of illustrations of *anantanubandhi* etc has reference to four *kasāyas* only (44 24 f) The *Km* has five *āścaryas* following the tradition, but *Kmk* has six of them (*62 17-8) The *Km* has casual reference to Settumje (80 18), but *Kmk* adds a few verses on it (II 162 72) May be that Satrumjaya became more famous as a *kṣetra* by the time of Ratnaprabha The *Kmk* adds what is called Vratadṛṣṭanta (*31 40 ff) which is absent in *Km* This story of four daughters in law is an old one, found in the *Nāyadhammakahāo* VII The *Kmk* has also an additional discourse on *vinaya* and tale of Vinita (*33 32 9, *33 40 *39 33) The Jaina dogmatical details added by Ratnaprabha (*36 1-*38 5) may indicate his learning, but they are a positive hindrance in the narration of events in a stylistic manner

Some words and expressions in *Kmk* look like back formations of their Prākrit counterparts they could not have been used by Ratnaprabha, if he did not have Uddyotana's text before him Some of the words etc used by Ratnapraba may be just listed here with their counterparts in Prakrit *koṭī śastra* (*14 16) for the Pk *komṭi* of *komkī* (§ 92), *krayānakam* (*46 30), *khaṭikā khamda* (*45 30, Pk *khadiyā khamdalaya* 104 3), *caccara* (*42 11, *45 17, the same in Prākrit 99 22), *poṭṭala* (*21 2, *poṭṭalao* in Pk 63 5), *bohittha* (*46 36), *bhāṭakena* (*46 31, Pk *bhamdeyavvaim*, P *tadeyavvāim* for perhaps *bhādeyavvāim*, 105 27), *bhara* (– *bāra*) *paṭṭe* (*45 36, Pk *dāre* or the reading might have been even *bāre*, *04 3) *vāha keli* (*9 7, Pk *vahiyāli* 23 7 for which the usual Sk word is *vāhyālī*)

In this connection a peculiar usage of Ratnaprabha catches our attention *ameṣayāmi lagnah* (*26 37), *vilokyate lagnah* (*80 39) The use of *lagna* with Infinitive has its counterpart in New Indo Aryan, but its use with verbal forms of the Present tense needs explanation, and many such cases are noticed by me in the *Ārādhanā Kathākośa* of Prabhācandra (c 11th century A D)

Then in the *Kmk* we are attracted by certain expressions which are not quite appropriate renderings of the Prākrit original, *uccatthala* (65 10), Sk *uccala* (*21 35), correctly *uccasthala* — *kuvavamdra* (50 20), Sk *kūpapadra* (*15 20), correctly *kūpavrnda* — *Khettabhado* (50 22), Sk *Ksatrabhatah* (*15 21, perhaps following the reading of P, *Khattahado*), correctly *Ksetrabhaṭah* — *cittaviyā ādiyattiyā* (65 14) does not seem to be correctly rendered, if the equivalent is as in Sk *vahanmādikādattapadah* (*22 4) — *Dappaphaliha* and *Bāhuphaliha* (104 8), Sk *Darpaphalika Bhujaphalika* (*58 36), but correctly, *Darpaparighah* and *Bāhuparighah* (See Hema Prākrta Grammar, I 232, 254) — *Bāravāurī* (185 9), Sk *Pārāpurī* (*67 35), correctly *Dvārakāpurī* — *Bhaddaseṭṭhī* (70 28), Sk *Rudraśreṣṭhī* II § 25) this has arisen from the orthographical confusion between *bh* and *ru* which are alike (p 73, reading 7) — *mahāsunnāranna* (53 27) is rendered as *mahāpuṇyāraṇya* (*17 6), really *sunna* stands for *śunya* — *Vairagutto* (247 2), Sk *Vairiguptah* (*80 35), more appropriate *Vajraguptah* — *Sattibhado* (50 28), Sk *Śāntibhatah* (*15 25), correctly *saktibhatah* (*nti* and *tti* are very similar in writing)

It is seen that J and P present almost two Recensions of the Text of the *Kuvalayamālā* The *Kmk* of Ratnaprabha deserves to be studied in comparison with these two recensions and see which of them is being followed by it Below are listed a few crucial contexts from J and P and the corresponding one in *Kmk*

i) 32 30 J *imassa cammarukkhassa dīnārānam addhalakkham*, P *imassa su (= mu) rukkhassa keārane (= rāna) addhalakkham*, *Kmk* *11 34 *kedārānām laksārdham tvaritam dāpaya*
ii) 47 J *komkī*, P *komnī*, *Kmk* *14 16 *koṭi śastra*
iii) 50 22 J *Khettabhado*, P *Khattahado*, *Kmk* *15 *Ksatrabhatah*
iv) 50 J omits but P has *tassa a se puttassa Sattibhado nāma*, *Kmk* *15 25 *tasyāpi śāntibhaṭah sunur asti*
v) 54 11 f J omits *cimtayamto maggālaggo so vi Vīrabhaḍo* which is found in P, *Kmk* *17 23 f has *iti cintayan so'pi tesām mārge lagnah*
vi) 61 17 f J omits *immā Māyāiccena* to *thoya salilam pecchai, kūvodaram Thāṇū* found in P, *Kmk* *20 6 f *bhanitam Māyādityena* etc which closely corresponds to the above
vii) 67 2 J omits *ṭhāviyam laggam* found in P, *Kmk* *23 2 *sthāpyate lagnam*
viii) 74 26 f J omits *jāva tumam āgao tti* to *tao tuha pacchā* found in P, *Kmk* 26 29 30 some ideas corresponding to the above are there
ix) J *Sabarasīhena*, P *Sabalasīlena* *Kmk* 27 35 *Śabaraśīlena*

The above points clearly indicate that Ratnaprabha is composing his Campū with the recension of P before him

Just as Ratnaprabha composed a Sanskrit digest, namely, *Kmk*, Āmradeva (A D 1134), who wrote a *Vṛtti* on the *Ākhyānamaṇikośa* of Nemicandra

(A D 1073-83)[1], includes therein the tale of Māyāditya in Prākrit verses, (97 gāthās and 1 śloka in Sanskrit) which is based on Uddyotanasūri's *Km*, §§ 110-125 Āmradeva closely follows this text while writing his gāthās in which many words, poetical devices etc are inherited from the *Km* He is interested in the narration of the story and its moral, so he passes over conversational contexts The gāthā No 21 is obviously a quotation, found also in the *Vajjālaggam* (XIV 7) The concluding portion imitates *Km* too closely by repeating almost as it is *katto tānam tānam mottum* etc In another context, Āmradeva (p 363, verses 35 f) appears to have before him the text of *Km* (129 6 f) while giving details from Sāmudraśāstra There are no clear indications to say whether he is following the recension of J or P

Ratnaprabha gives meagre details about himself in this work In the colophons, he calls himself the *śisya* of Paramānandasūri, and further states that this *KmK* was corrected by Pradyumnasūri No other work of Ratnaprabha is known so far, nor do we get any more details about him from any other source It is highly probable that this Pradyumnasūri[2] is the same as that great critic who corrected *Vivekamañjarī-ṭīkā* (c 1222 A D), *Śāntināthacarita* of Munideva (c 1265 A D), *Dharmopadeśamālā-vrtti* (c 1268 A D), *Śālibhadracarita* (c 1278 A D), *Upamitibhava-prapañcā-kathā-sāroddhāra* (c 1242 A D), *Prabhāvaka-carita* (c 1278 A D) etc He belonged to the Candragaccha He seems to have been highly esteemed by his contemporaries as a critic of so much authority that some of them own to have submitted their works to him for correction He is the author of the *Samarāditya-samksepa* (completed in A D 1268), a Digest in Sanskrit, of the *Samarāiccakahā* of Haribhadra in Prākrit, as already noted above Ratnaprabha was a contemporary of Pradyumnasūri at whose hands was corrected the *KmK*, so he is to be assigned to the middle of the 13th century A D

6 UDDYOTANA THE AUTHOR

Unlike many of our eminent authors, who are usually silent about their biographical details, Uddyotana has obliged the posterity with some factual information about himself and his contemporaries etc All this is found in his Praśasti (§ 430) which is entirely biographical It is not identical in both the Mss But, as already noted above, the basic textual tradition in both of them goes back to the author himself, and the most significant feature is that the details in both being supplementary, and not at all in any way contradictory, give a more complete sketch of the situation

At Mahādvāra, there lived a famous Ksatriya, devoted to three *karmas* (viz, performing ceremonies, repeating the Veda and gifts), Uddyotana by name

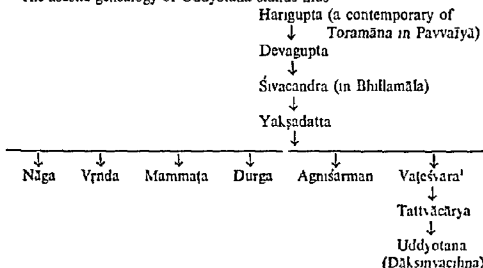
1 Ed Prakrit Text Series, V, Varanasi 1962, Story No 78 pp 222 25

2 For these details about him see H JACOBI *Samaraditya samksepa*, Ahmedabad, 1906, Intro pp 2 f, C D DALAL & L B GANDHI *A Catalogue of Mss* in the Jaina Bhandaras at Jesalmere, Baroda 1923, pp 52 ff, M D DESAI *Jaina Sahityano Samksipta Itihāsa* (in Gujarati) Bombay 1933 (see the Index of authors etc), H D VELANKAR *Jinaratnakośa* Poona 1944 (under different works), *Dharmopadeśamālā vivarana* Singhi Jaina Series No 28, Bombay 1949, Intro pp 19 20

who, then, enjoyed (suzerainty over) it He had a son Samprati by name, but far-famed as Vateśvara And our author Uddyotana is the son of this Vaṭeśvara Thus Uddyotana hails from a ruling Ksatriya family (from Mahādvāra the identification of which is a desideratum), quite pious in its traditions He was given the name of his grand-father, quite a normal practice in many a renowned family

Uddyotana gives more details (going back a few generations earlier) about his *dīkṣā-* and *śikṣā-gurus*, i e, his ascetical and tutorial parentage, as distinguished from the natural one noted above In the Uttarāpatha, there is a famous town, on the bank of Candrabhāgā, Pavvaīya by name It is from there that Torarāya, or Toramāna, enjoyed suzerainty over his kingdom (over the earth) His preceptor was Ācārya Harigupta who hailed from the Gupta-vamsa, and at that time (i e, when Toramana was ruling there), he had his camp (possibly during the rainy season) in that town His famous pupil was Devagupta, a *mahākavi* according to Ms P, he was expert in various Kalās, well-versed in the Siddhānta and a poet whose fame persisted (even at the time of Uddyotana) Devagupta's pupil, Śivacandraganin, who in his wanderings for paying respects to (the temples of) Jina, stayed, like a veritable wish-fulfilling tree, in Bhillamāla-nagara Śivacandra's pupil was Yaksadatta, a *kṣamā-śramana*, of great glory and far-spreading fame This Yaksadatta had many pupils endowed with penance, spiritual ability and miraculous gift (in their words), and they rendered the Gūrjara country beautiful by (being instrumental in constructing Jaina) temples Amongst them the following pupils were like the six faces of Sanmukha Nāga, Vṛnda, Mammaṭa, Durga, Agniśarman, and the sixth Vaṭeśvara This Vaṭesvara had got constructed in the town of Ākāśavapra an attractive temple of Jina the very sight of which would pacify the Karmas of even an Abhavya He had a pupil Tattvācārya by name who was highly merited, effective with penancial lustre and firm in his religious practices even under adverse times It is his pupil (namely Uddyotana, having a pen-name or title) Dākṣinya cihna that composed the *Kuvalayamālā*, with the presence of Hrī-devī in his heart

The ascetic genealogy of Uddyotana stands thus



[1] It is an accident that the name of the father of Uddyotana is Vaṭeśvara, and his grand-teacher also bore the same name Names like Vaṭeśvara, Uddyotana etc. seem to be of frequent occurrence in certain families in those days

As to the instructional heritage of Uddyotana, he received lessons in Siddhānta (i e, in Jaina scriptures) from Ācārya Vīrabhadra who was like a moving wish-fulfilling tree satisfying all (spiritual needs) and shining with great fame, and his Guru in Pramāna and Nyāya (i e, *yukti-śāstra*) was Haribhadra who has propounded most of the principles (of Jainism) in his vast range of works

Uddyotana gives some specific details as to where and when he composed the *Kuvalayamālā* Comparable to Aṣṭāpada, or mount Kailasa, there is Jābālipura (possibly including also the township on the hill itself) which is lofty, insurmountable, charming with Jina-temple(s), full of Jaina house-holders (*sāvaya=śrāvaka*) and inaccessible Vīrabhadra had got constructed a temple (there) dedicated to Rsabha-jinendra which is lofty, white and fluttering with charming and rich banners While staying there (at Jābālipura, in that temple) this *Kuvalayamālā*, which is expected to be instructive and enlightening to all the pious people, was completed on the fourteenth day of the *kṛṣṇapakṣa* of Caitra, during the afternoon, when one day was less for the saka year 700 At that time (*jaiyā*) the (ruling) king was (Srī-) Vatsarāja, the (proud) elephant on the battle field, who crushed the enemical and loved the friendly

In conclusion, Uddyotana expresses his modesty and acknowledges his inspiration to Hrīdevī he calls himself (at the fag end of his career, perhaps when or after he completed the *Kuvalayamāla*) an Ācārya of the Cāndrakula

That Toramana, or Torarāya, is referred to by Uddyotana is an important piece of information[1] He was the chieftain of a Hūna invasion of India and is known to have been established as a ruler of Malwa in Central India prior to A D 500 Lately we have some detailed study about Hūnas and their invasion of India[2] Dr D C SIRCAR observes "That the Hūnas were a patent force in the social and political life of the Punjab—Rajasthan—Malwa—Gujarat region during the early medieval period seems to be clear from their mention in a large number of epigraphical and literary records" Toramana assumed the style and titles of an Indian 'sovereign of *mahārājas*' He died about A D 502 His dominion passed on to his son Mihiragula whose capital in India was modern Siālkot in the Punjab His Guru was Harigupta who came from the Gupta-Vamśa and was initiated as an *ācārya*, in the Jaina order of monks Harigupta stayed at Pavvaiyā, the capital of Toramana It is not pretty clear what exact relation he had with the then Gupta dynasty Any way the age of Harigupta is to be assigned to *c* A D 500 Taking into account the general longevity of life among Jaina monks, a period of 250 years, for six generations, between

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[1] V A SMITH *The Early History of India* (4th ed), pp 335, 346, Oxford 1957 Three inscriptions naming Toramana are known Ibidem f n 1, p 335 For the texts of these inscriptions D C SIRCAR *Select Inscriptions*, pp 396 f, University of Calcutta, Calcutta 1942 Dr N SHASTRI alleges (*Haribhadra ke Prākrta kathā sahitya ka alocanatmaka pariśilana*, p 64 item No 8 Vaishali 1965) that the *Kuvalayamalā* gives historical facts like the looting by the Huṇa king Toramaṇa, but nothing like this is found in our text

[2] R K CHOUDHARY The Huṇa Invasion of India in the *J of the Bihar R Society*, Altekar Memorial Volume, Vol XLV, i iv, pp 112-42, Patna 1959 U THAKUR *The Huns in India*, Chowkhamba Publication, Varanasi 1967

Harigupta and Uddyotana, is quite natural Harigupta's pupil was Devagupta who is called Mahākavi and who seems to be identical with one referred to by Uddyotana at 3 28 Devagupta also came from the Gupta-vaṁśa, a ruling family, for he is called *rājarṣi* possibly he had composed a work with some title like Su- or Tri-puruṣacarita

The note on Toramāna by N C MEHTA[1] who depended mainly on an article of Muni JINAVIJAYAJI has been sharply criticised by some scholars, and their views require to be scrutinised at this stage Some of the statements of N C MEHTA are half-truths, and some bold conjectures K P. MITRA[2] has been hypercritical and is not quite fair to the facts N C MEHTA apparently considers that Uddyotana was a southerner, because he writes a kind of *Prākrit* which is of the southern type Māhārāstrī, because he uses the Saka era, and because he is *dakṣiṇa-cihna* All these are partial truths Once Māhārāṣṭrī became a literary language, it could be used by any author, staying anywhere As a matter of fact, Uddyotana tells us that he composed his work in Prākṛta (*pāiya-bhāsā-raiyā*, 4 11) Some Jaina authors have used Saka era in the north as well, for instance, Jinasena just five years later, uses the śaka era, and he is writing his Harivaṁśa at Vardhamāna[3] Lastly, the title *dakkhiṇṇa iṁdha* really stands for *dākṣiṇya-cihna* which has nothing to do with his being a southerner Ratnaprabhasūri, who prepared the Sanskrit Digest of the *Kuvalayamālā*, clearly describes its author as *dākṣiṇya cihna munipa* So MITRA's argument how Uddyotana hailing from Deccan could have known about Toramāna loses all force Now as to the readings, J gives Torarāyena and P Toramānena *s* and *m* are very much alike in appearance In the light of what I have observed about the authenticity of the readings of both P and J,[4] I do not see any reason why this reference to Toramāna should be doubted It is true that *Kuvalayamālā* is a religious romance this reference does not come in the story of the text, but occurs in a paragraph where Uddyotana is giving biographical details, almost at the close of his work He is primarily mentioning his ascetic ancestry His Teacher-ancestor, Harigupta, an Ācārya of the Jaina Church six or seven generations earlier, was camping (obviously during the rainy season) at Pavvaiyā, the metropolis of Torarāya or Toramāna This Harigupta is described as the Guru of Toramāna and as having hailed from Guptavaṁsa There is no eulogy bestowed on Toramāna by Uddyotana, nor there is any hint that the king was converted to a creed of 'kind-heartedness' All that Uddyotana says is that Harigupta was a Guru of Torarāya or Toramāna, and if one is aware of the rigorous life of detachment which a Jaina monk leads, there is nothing improbable that Toramāna respected him as Guru, even as matter of expediency, as some have tried to understand it There are many instances of Jaina Teachers winning royal respects like this There is no doubt

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[1] N C MEHTA Jaina Record on Toramāna in the *J of the Bihar O R Society*, Vol XIV, pp 30 f, Patna 1928, also *Jaina Siddhānta Bhāskara*, XX, 2, pp 1 6 Arrah 1953

[2] K P MITRA Toramāṇa in *Kuvalayamālā* in the *I H Quarterly*, Vol XXXIII, 4, pp 353-59, Calcutta 1957

[3] N C MEHTA himself quotes this verse

[4] *See above pp 12 f*

that Uddyotana tells us that Harigupta came from Guptavaṁśa and Devagupta was a Mahākavi (who elsewhere is assigned to Guptavaṁśa and is called Rājarṣi) but there is no sufficient evidence before us to connect them with one or the other namesake from the Gupta dynasty known to us What was a conjecture put in a question form has been taken almost as a fact by MITRA and elaborately refuted This all belongs to the realm of conjecture and probability We must wait for more positive evidence There might have been many persons belonging to the Gupta family, and we have hardly any contemporary census to come to positive conclusions We should not hesitate to accept what is plainly stated by Uddyotana

Though the Indian capital of Mihiragula was known to be Sākala or Siālkot, Uddyotana is the first to tell that Toramāna ruled from Pavvaīyā and it was on the bank of the river Candrabhāgā The Candrabhāgā is the modern Chinab, the Asikni of the Vedic literature and the Acesines of the Greeks Ptolemy calls it Sandabala or Sandabal[1] It sometimes stands for the united stream of the Jhelum and Chinab[2] The location of Pavvaiyā is to be sought on the bank of this river A territory in Punjab to the north-west of Multan between the Ravi and the Sutlej was called Parvata[3] may be Pavvaiyā=Pārvatikā[4] was located in that area, down the stream where Sutlej conflows into Candrabhāgā Pt DASHARATH SHARMA[5] has drawn our attention to a very good context that Sīharas[6] had established four maliks, or governors, in his territories The first at Brahmanābād and the forts of Nīrūn, Debal, Lohāna, Lakha and Samma, down to the sea (*daryā*), were placed in his charge The second at the town of Siwistān under him were placed Būdhpūr, Jankān, and the skirts of the hills of Rūjhān to the borders of Makrān The third at the fort of Askalanda and Pābiya, which are called Talwār and Chachpūr, under him were placed their dependencies to the frontier of Būdhpūr etc According to ELIOT 'Māībar and Chachpūr still exist, under the modernised names of Mīrbar and Chāchar, close together at the very junction of the Acesines and Indus, on the eastern side of the river, opposite to Mittankot' All this means that Pābiya is possibly our Pavvaiyā and identical with modern Chāchar The

[1] D C SIRCAR *Studies in the Geography of Ancient and Medieval India*, p 40, 44, Varanasi 1960

[2] N L DEY *The Geographical Dictionary of Ancient and Medieval India*, p 47, Calcutta Oriental Series No 21 E 13, 1927.

[3] Ibidem, p 150

[4] Muni JINAVIJAY and N C MEHTA had observed that this might be Po fa to or Po la fa to of Hiuen Tsang but left its modern equivalent to future investigation

[5] *Bharatiya Vidya* (Hindi) Vol II, No 1, pp 62 3 Bombay 1941 2 J P JAIN in *The Jaina Sources of the History of Ancient India* Delhi 1964, p 195, equates Pavvalya to mod Chachera, but he does not give any evidence of his source The Prākrit passage quoted on p 193 is very badly printed and some names are wrongly written He adds in a foot note on p 195 Another plausible identification of Pavvalyā may be with Padmavatī (or Pawaya near Gwalior) and in that case Candrabhagā might be identical with river Chambal Is Chambal called Candrabhaga anywhere?

[6] ELIOT and DOWSON *History of India as told by its own Historians* Vol I, Kitab Mahal, Allahabad, pp 138, 366, also p 140

only difficulty, I feel, is that Pābiya, in ELIOT's extracts, is often described as 'south of the river Bīās', 'on the southern bank of Bīās' etc Any way Pt SHARMA's suggestion is quite welcome

Śivacandra is moving probably from the area of Pavvaīyā towards Bhillamāla[1] with a view to paying respects to Jina-temples. this shows how Jainism was well rooted and neatly established in the Gurjara-deśa corresponding to modern Rajasthan of which the capital was Bhilmāl or Śrīmāla about fifty miles to the north-west of Mount Ābu Vatesvara had a temple constructed in the town of Ākāśavapra[2] by name Shri HEMASAGARASURI suggests in his

[1] Bhillamāla (the ancient Śrimāla), written variously as Bhīnmāl, Bhilmāl, Bhinnamāla, Bhilmāl etc (Pi-lo-mo-lo, of the Chinese traveller) finds plenty of references in Jaina works it must have been a thriving cultural centre for the Jainas According to the *Niśīthacurṇī* (10 255) of Jinadāsagani-mahattara (c 676 A D) king Varmalata had a silver statue of Jina (made or installed) in Bhillamāla An inscription of A D 625 of a king of this name is found, and it is plausible that Suprabhadeva, the grand-father of Māgha, was a minister of this king The famous astronomer Brahmagupta (A D 628) is called Bhil (l) a-mā (lā) cārya and was a contemporary of Vyāghramukha of Cāpavamśa or Cavadā family who ruled possibly at Bhillamala Siddharsi refers to Bhillamala as a prosperous town with a gorgeous Jina-temple It is in this very town that his grand-preceptor Durgasvāmi passed away and that he completed his *Upamitibhava-prapañcā kathā* in A D 906 Vamana, son of Jajju, who belonged to the Prāgvata family hailing from Bhillamāla (had got) constructed a beautiful temple of Jina in 1034 A D at Kāyandrā Vādivetāla Śantyācarya (A D 1038) wrote his commentary on the *Uttaradhyayana* at Anahila-pātaka (Pattan in Gujarat) in the Jina-temple constructed by Amātya Śānti of Bhillamālakula, possibly a famous family hailing from Bhillamāla Āsada, the author of *Vivekamañjari* (A D 1191), refers to himself as the son of Katukarāja of the Bhillamālakula Those who migrated from Śrimāla or Bhillamāla mentioned this as their family name or *vamśa* It is learnt from an inscription of A D 1276 that a statue of Mahāvira was brought to Śrimāla or Bhillamāla after the fall of Valabhi (mod Vala) and since then Śrīmāla became a *mahāsthāna* Even a branch of Jaina monks, Bhinnamāla-gaccha, is referred to in an inscription of A D 1506 References to the discovery of an image of Pārśvanātha, with miraculous powers, are found in records of the beginning of the 17th century A D Epigraphical records show that Jayantasimha (Sam 1239), Udayasimha (Sam 1262-74), Cacigadeva (Sam 1333-4), Sāmantasimha (Sam 1339-45) ruled over Bhillamāla (See for the above details L B GANDHI *Aitihasika Lekha-Samgraha*, pp 153 ff, Baroda 1953) Shri RATIBHAI DESAI, Ahmedabad, has given me some notes in Old-Gujarati Their language is as much interesting as their contents They are from the family records (*vaiyavata*) of Mahatma NARASIMHAJI of Radhanpur, and their writing may be assigned to the beginning of the 19th century of Samvat era Possibly they are copied from older notes The first note claims to give an episode which occurred in Sam 503 One Virasūri instructs a Rāthoda ruler in Jainism The ruler gets a son by fasting and propitiating a Śasanadevatā, and subsequently becomes a good Śrāvaka A second note refers to Devabhadrasuri's arrival to Śrimāla or Bhinnamala in Sam 785 where a statue and temple of Ādiśvara were consecrated Later, he came to Jalor and a similar statue and temple were constructed there Thus Bhinnamāla and Jalor were centres of Jaina cultural activities, the śravakas were pretty rich, and the propitiation of Śāsanadevatās was sufficiently popular in this part

[2] Muni JINAVIJAYAJI and others proposed that it might correspond to Vadanagar, the old Anandapur Ākāśavapra means a city which has the sky for its walls, i e, unfortified town Anandapur got a wall around it only in 1157 A D during the reign of Kumārapāla

Gujarati Translation that it stands for Ambarakoṭṭa or Umarakot[1] It looks quite apt *ambara* and *koṭṭa* being rendered as *ākāśa* and *vapra* Now a town of this name is shown in the maps in Sind, there is one Ambargadh in Rajasthan, and a place Amarakota has Jaina associations even in later days[2] The exact identity needs, however, further confirmation, just as Mahādvāra requires identification[3]

Uddyotana calls himself Dākṣinyacihna (280 18, 282 16), perhaps his pen-name, as many others have called themselves Vimalānka, Abhimānānka, Parākramānka, Sāhasānka, Virahānka etc It has nothing to do with his alleged connection with the South, as explained above, but refers to his quality of *dākṣinya*

Uddyotana composed this *Kuvalayamālā* while he was staying at Jābālipura, modern Jalor, which is situated about 75 miles south of Jodhpur city on the left bank of a river called Sukrī It is now a Railway station of the Northern Railway on the Bhildi-Raniwar-Samdari line at a distance of thirtythree Kms from Bhinmal or Bhillamāla As Uddyotana describes it, Jābālipura included the hill as well as the township at the foot of it that alone explains better the adjectives *tumga*, *alamgha*, *aṣṭāpadam va* and *śrāvakākulam* Perhaps the hill-fort was the best part of that place, and it is on the hill that Vīrabhadra must have got constructed a temple dedicated to Rsabha

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[1] Published in Śri Ānanda Hema Granthamala, No 10 p 457, foot note 2, Bombay 1965 In this context Dr DASHARATH SHARMA writes to me thus (his letter of 17 6 68) 'Ambarakotta (mod Amarkot) Here *amara-ambara-akaśa* The identification was proposed by Muni KALYANAVIJAYA Amarkot belonged at one time to Jodhpur State and is now in Western Pakistan Akbar was born here The exact position is 25 21 N and 69 46 E It was a medieval Rajput fort Today there are a few Jaina families Some old images are said to have been discovered there Dr N J SHAHA, Ahmedabad, reminds me, in this connection, of Amber, the ancient but now decayed capital of Jaipur at a distance of 7 kms to the north east of Jaipur Some Jaina temples also are there It has a fortified hill and a fine lake Ptolemy also refers to Amber 'The picturesque situation of Amber at the mouth of a rocky mountain gorge in which nestles a pretty lake, has attracted the admiration of all travellers including Jacquement and Heber Founded by primeval Minas, it was flourishing in A D 967 (See *The Imperial Gazetteer of India*, Vol I, by W W HUNTER, pp 228 9, also *A Handbook to India, Pakistan Burma and Ceylon* by L F R WILLIAMS, pp 181 2, 472) Shri A P SHAHA, Ahmedabad, draws my attention to Amargadh in Rajasthan as the possible modern equivalent of Ākāśavapra It is not far away from Śrimāla, and it has Jaina associations Without or in the absence of more positive clues one can only conjecture that Ākaśavapra may be either Amarkot in Sindh, Amber near Jaipur or Amargadh in Rajasthan

[2] In Samvat 1561, a statue of Sumatinātha is consecrated at Amarakota (m) nagare See *Jaina Inscriptions*, Jaisalmer, by P C NAHAR, Part III, No 2487, Calcutta 1929

[3] Dr SHARMA writes to me (his letter of 17 6 68) 'Mahadvāra cannot be identified satisfactorily Most probably it stood near some hill and commanded the road leading to some hill town, i e, Haradvāra and Kotadvāra'

Today the town Jalor, at the foot of the hill Sovangiri or Songiri,[1] is gradually extending towards the Railway Station; it has quite a modern look on the outskirts of the old part of the town adjacent to the hill-fort. I am given to understand that in the population of the town there are more than two thousand Jainas, mostly of the Mūrtipūjaka Śvetāmbara section: some of the Jaina families have trade contacts with big towns like Bombay, Bangalore etc. Besides the Śaiva temple, Masjid etc., there are, in the town today, a dozen Jaina temples: one on the Station Road still under construction is an eloquent proof of the traditional religious zeal of this ancient locality. On the hill, within the fort, there are four Jaina temples: i) Of Mahāvīra, known as Candanavihāra, renovated some time earlier than thirteenth century A.D., perhaps at the time when Kumārapāla constructed the Kumāravihāra in this fort. This is considered to be the same as the Yaksavasatiprāsāda. ii) Of Śāntinātha, popularly called Aṣṭāpadāvatāra. The *garbha-gṛha* etc. are older than thirteenth century A.D. iii) Of Pārśvanātha, rebuilt on the remains of the Kumāravihāra constructed by Kumārapāla in 1164 A.D. iv) Of Ādinātha, which is a place for the annual festival of the locality. None of these can be definitely proposed for identification with the temple of Ṛṣabha, which was got built by Vīrabhadra and referred to in the *Kuvalayamālā*.

According to Merutuṅga's *Vicāraśreṇī*, it was during the reign of king Nāhaḍa,[2] the temple of Mahāvīra, called Yaksavasati was built on the Suvarnagiri, i.e., the hill-fort of Jalor. As the story goes, this Suvarṇagiri was inhabited by the richest section of the society: those who were worth less than a crore even by one lakh had no accommodation there. The gāthā in this respect runs thus:

नवनवइ - लक्ख - धणवइ - अलद्धवासे सुवण्ण - गिरि - सिहरे ।
नाहड - निव - कारवियं थुणि वीरं जक्ख - वसईए ॥ ८० ॥

After this traditional information about Nāhaḍa, the history of Jalor is in dark till Uddyotana's time. According to TOD's information the ruler lent his help to Rānā Khomāna when Chitor was beseiged by foreign armies some time between

[1] Dr. S. N. VYAS, in his Hindi monograph *Universal Poet Kālidāsa: A Study*, (Gwalior 1957), pp. 71 ff. puts forth his view that Alakā, the Yakṣabhūmi, referred to by Kālidāsa in the *Meghadūta*, is this Suvarṇagiri with its Yakṣavasati and its inhabitants each possessing not less than a crore. He has shown some common points in the description of Kālidāsa and of Jalor and its premises. The following is the description of the Jalor fort from the *Rajaputana Gazetteers*, Vol. III-A, pp. 189-90, The Western Rajputana States Residency and the Bikaner Agency, Allahabad 1909: 'On a hill to the south and entirely commanding the town stands the fort, one of the most famous in Rajaputana Built early in the Christian era by the Parmar Rajputs, its walls, composed of huge masses of cut stone remain even now in a perfect state of preservation, although the place has been many times besieged. The fort is about 800 by 400 yards in extent, and accessible only by an ascent of three miles up a steep and slippery stone roadway, passing three distinct lines of defence, all of considerable strength; it is amply supplied with good drinking water from a couple of tanks within the walls, and possesses several handsome palaces and temples, as well as the tomb of Malik Shah, a noted Muhammadan saint.'

[2] Nāhaḍa stands for Nāgabhata, and he is to be put in the first half of the 8th century A.D. See *Rajasthan through the Ages*, pp. 122 etc., Bikaner 1966

A D *c* 801-35 At the close of the 10th century A D Muñja of Mālwā appointed Candana as the Governor of Jalor Then in 1026 A D Buddhisāgara refers to Jalor as a prosperous town in his Sanskrit grammar (*sa-śrīka-Jāvālipure*) A number of inscriptions are locally available from which it is learnt that in 1164 A D Kumārapāla had the image of Pārśva installed there with due ceremonies Some more events of the later years are also recorded During the last part of the 12th century Kīrtipāla and Samarasimha ruled from Jalor the latter built the extensive ramparts of the fort About 1310 A D Alāuddin Khilji took advantage of the feudal factions among Rājputs, and Jalor and Suvarnagiri came under him with the result that the temples and statues there suffered terrible damage at the hands of the iconoclasts and adversaries In 1608 Jahangir had the enclosure of the fort rebuilt It is only at the beginning of the 17th century, when Jalor became a part of the Jodhpur State after the death of Aurangzeb, renovation and reconstruction of the temples started on the Sovangiri under Jayamalaji Muhnot of Jodhpur This 'Muhanota Jayamala was a great warrior and philanthropist The Mughal emperor gave two districts of Jalor and Sanchor to Mahārāja Gajasimha who appointed Muhanota Jayamala as the governor Jayamala carried on the administration successfully He defeated five hundred Marathas who invaded Sanchor When a dreadful famine broke out in 1630 A D, he distributed grains free of charge among the needy and distressed Besides, he spent his entire property in these charitable activities '[1] He used to stay at Jalor[2]

[1] K C JAIN *Jainism in Rajasthan* p 218, Sholapur 1963

[2] For these details about Jalor, see Jaina tīrtha Suvarnagiri by Muni KALYANAVIJAYA in the Silver Jubilee Number of the *Jaina* pp 42 55 Bhavnagar Sam 1985, i e, 1928 Dr K C. JAIN gave me a typed note on Jalor from his dissertation on the ancient towns of Rajasthan for which I feel very thankful to him Shri RATIBHAI DESAI, Ahmedabad, kindly sent me a translation into Hindi of a note on Jalor from the *Jaina tirtha sarva samgraha*, Vol I part ii, pp 187 92 by A P SHAHA, (in Gujarati) and published by Anandaji Kalyanaji Jhaveriwad, Ahmedabad 1953 Since I read the *praśasti* of Uddyotana and his reference to Jalor, I was yearning to visit that place which was once hallowed by the presence and movements of Uddyotana Thanks to Pt DALASUKHBHAI MALAVANIA and Shri RATIBHAI DESAI our trip was very comfortably arranged and Pt BECHARDASAJI and his daughter also accompanied us After the session of the International Congress of Orientalists we all left Delhi on the night of 10 1-1964 We reached Jawai Bandh Rly station at about 3 p m next day Some Śravakas [illegible]

temples the palace rampart etc the town below gives a picturesque view and so many anecdotes are narrated about the fort and brave fighters during the Rajput and Mugal periods of history Some of the temples have an appearance of antiquity but they are often renovated, We came down late in the noon In the afternoon we visited some more temples in the town some are old, some new, and some under construction dedicated to different Tirthakaras They all speak for the wealth and religious zeal of the local Sangha The new Nandiśvara temple on the station road is worth a visit, both by the pious and the artistic Next morning we started by train for Ahmedabad and on the way passed Bhinmal the ancient capital of Gujarat Any way my impressions about Uddyotana and his associations with Jalor were given a more concrete form by actually visiting this place and by moving about in the fort in a temple of which the *Kuvalayamala* was composed more than eleven hundred years ago

Uddyotana refers to a contemporary king Vatsarāja (whom he calls *rana-hatthi*) who crushed the frowny soldiers of the enemy and who was a source of joy to his own people The word *jayā* only shows that Vatsarāja was the king *at that time*, Jalor was possibly a part of his territory, and it cannot be inferred, without additional evidence, that he was ruling at Jalor

This title, *rana-hastin*, of Vatsarāja is quite important Some nine coins bearing the Brāhmī legend Śrī Ranahastin have come to light One was found in Kanauj, one was discovered in Rajasthan, five of unknown locality, now in the Indian Museum, Calcutta, one obtained from somewhere in Saurashtra, and one more coming from Uttara Pradesh or Rajasthan The characters appear post Gupta-Brāhmi According to P L GUPTA 'the characters are not earlier than eighth century A D' RAPSON suggested once that this ruler is identical with Mahārāja Hastin of the Parivrājaka family Dr DASHARATH SHARMA has already suggested that this Ranahastin is the same as Vatsarāja who is qualified with the adjective Ranahastin by Uddyotana This identification is accepted as quite plausible by P L GUPTA The provenance of the coins points to Vatsarāja having ruled in the West [1]

King Dhruva of the Rāṣṭrakūṭa dynasty prided himself on his defeat of Vatsarāja whom he made to enter upon the path of misfortune in the centre of the desert of Maru He despoiled Vatsarāja of two white umbrellas taken by him from the king of Gauda, perhaps Gopāla, who had suffered defeat at the hands of Vatsarāja, the Gurjara king of Bhinmāl [2] There is no doubt that Uddyotana is referring to this Vatsarāja in A D 779 Five years later, in Śaka 705 (c 783-4),[3] when Jinasena completed his *Harivamśa* at Vardhamāna-pura,[4]

[1] *Journal of the Numismatic Society of India* XVI 282 3, XVIII 222 3 and XX 189 91, Bombay 1954 58

[2] V A SMITH *The Early History of India* (4th ed) pp 413, 445, Oxford 1957 For more details about Vatsarāja B N PURI *The History of the Gurjara Pratiharas* Bombay 1957 D SHARMA *Rajasthan through the Ages*, pp 124 ff, Bikaner 1966

[3] Seeing that the earlier expressions are in the Acc sing (*uttaram dakṣiṇam pūrvām* and *aparām*) the *Sauramaṇḍalam adhimandalam* is quite in order, and need not be amended into Loc sing *-adhimandale* as some scholars seem to propose Both the editions of the *Harivamśa* (Manikachandra D J Granthamālā Bombay 1930 and Bhāratīya Jñānapītha, Varanasi 1962) have the form in Acc. sing

[4] The identification of Vardhamāna pura has become a matter of controversy which is linked with the interpretation of the famous verse from the *Harivamśa* of Jinasena on which the scholars have differed After much thought and studying respectfully the views of my predecessors (For my earlier observations, see *Bṛhat Kathākośa* Bombay 1943 Intro pp 121 ff) I would understand the verse as noted above Jinasena in my opinion is speaking in general and noting the directions without any particular locality in view He has in view four rulers in the four directions in general Indrāyudha in the North Śrīvallabha the son of Krishna in the South the king of Avanti in the East and the king Vatsarāja in the West Some have taken Avanti bhūbhṛt -rāja or -nātha as the name of the king himself, and parallels can be quoted from literature (For instance, *Raghuvamśa*, VI 32 *Avantinātho yamudagrabāhuḥ* etc). Or politically it was a period of instability, and no outstanding ruler could be specified [5] Jinasena does not stop here, but goes on further to add that Sauramaṇḍala was ruled by Jaya Varaha The reason why he is not satisfied by merely mentioning four rulers in four directions

he tells us that Indrāyudha was ruling (in) the North, Śrīvallabha, the son of

is that the place where he is writing, namely Vardhamāna(-pura), is located in Sauramaṇḍala, also known as Saurāṣṭra maṇḍala (as in the Una grants), roughly corresponding to Kathiawar. Vardhamāna gets correctly equated with modern Wadhwan in that area When any other place outside is suggested for identifying Vardhamāna (-pura) the significance of mentioning Sauramandala, in addition to the general directions of the country with their rulers, is missed, and any such attempt, therefore is out of context Thus in Śaka 705, Jinasena associates Vardhamāna(-pura) with the Punnata Saṁgha of his own and with the local chief Jaya Varāha * In this connection, the Haddālā grant is of special significance This was discovered in Eastern Kathiawar It refers to Dharaṇī Varāha resident in Vardhamana 'who was *samadhigat āśeṣa-mahaśabda-Mahāsamantādhipatih*, and who through the favour of Rājadhirāja-Parameśvara-Śri-Mahipāladeva ruled the Addaṇaka-deśa named after his own grand father' It is dated in Śaka S 836 This Addana is the same as modern Haddālā 'a large village on the old road from Dholkā to Dhandhuka, but belonging to Eastern Kathiawar' The contents of this grant confirm what Jinasena says that there was a Varāha Sāmanta at Vardhamāna, (a subordinate of Mahipāladeva), this Vardhamāna is in Eastern Kathiawar and obviously to be identified with mod Wadhwan (G BUHLER The grant of Dharaṇīvarāha of Vadhvān, *I A*, July 1883, pp. 190 f H C RAY *The Dynastic History of Northern India*, Vol I, pp 582-3, Calcutta 1931, P C BAGCHI Baurah or Baruza? *I H Q*, XIX iii pp 266 ff) *Then in śaka 853, Hariṣena, like Jinasena, belonged to the Punnata Saṁgha and completed his (*Bṛhat*) *Kathākośa* while staying at Vardhamāna(-pura) There are good reasons to believe that this Vardhamāna(-pura) is the same as the one mentioned by Jinasena and referred to in Haddāla grant First, Jinasena and Hariṣena belong to the Punnāta Saṁgha Secondly, if Jinasena speaks about Vardhamana -(pura) as *kalyanaiḥ parivardhamana-vipula śri-Vardhamane pure*, Hariṣena adds *kartasvarapurṇā-janadhivase* Both Jinasena and Haddala grant refer to the ruling local family of -varāhas, and the Haddālā grant (in śaka 836) and Hariṣena (in Śaka 853) rightly refer to successive rulers Mahipala and Vinayakapala If Hariṣena has not mentioned any -varaha ruler, either he did not think it necessary or the rulers of that family had lost their prestige after Dharaṇī Varāha The linking is so perfect in the details supplied by Jinasena, Haddālā grant and Hariṣena that one is perfectly justified in identifying Vardhamana(-pura) with modern Wadhwan in Kathiawar * The other locality which has been suggested (H L JAINA *Indian Culture*, XI 4, pp 161 ff, April-June, Calcutta 1945, also *Madhyabhārati*, No, 3, pp 1 ff, Jabalpur 1965) for identification with Vardhamāna(pura) is Badnawar(Dhar) North of Dhar, on Mhow-Neemuch road, 12 miles from Baruanagar, a station between Rutlam and Indore on the W Rly Numerous remains like images, mosque, fort, temples etc are discovered there (*Central India State Gazetteer Series*, V, Pl A 1908, and also *The Bibliography of Madhya Bharata Archaelogy*) The claims of this place to be identified are to be judged on their own merits First, the corruption of Vardhamāna (-pura) into Badna(war) is not at all intelligible the proposed change is speculative acrobatics of vowel and consonant changes The fact is obvious that Badnawar is a natural corruption or changed form of Vardhana(ā)pura as local inscriptions mention it (Lekhas 1-3) Secondly, no clear-cut evidence has come forth from the locality to show that the place was called Vardhamānapura The quotation from Dr H TRIVEDI's report only shows that Badnavar possesses Jaina antiquities The inscription on which the proposed identification is based is Lekha No 3 (of Sam 1229, p 168) which clearly mentions Varddhanā-pura and not Vardhamānapura as claimed In fact, Dr TRIVEDI plainly says (*Jaina Antiquary*, XVII, p 72, foot-note 10) The inscription is important as it records the ancient name of the place which is Vardhanapura' A few months back I was in Ujjain Shri SATYANDHAR SETHI is a zealous upholder of the view that Vardhamanapura-Badnawar He showed me some images from Badnawar in the Ujjain Museum in a Jaina temple there, and gave me a typed copy of some 17 short and long inscriptions which cover those reproduced in the papers referred to above On the images and in the inscriptions the reading is Varddhana(ā)pura In some records there is a reference to Vardhamāna-vara (-pura) anvaye, As a rule an *anvaya*

He is quite at home in strings of similes, *rūpakas*, *utpreksās*, *ślesa* etc The *srnkhalā yamaka* is often used His descriptions of towns, seasons, natural scenes etc are a significant contribution to the poetic wealth of the *Kuvalayamālā* At places, his style is appropriately swift and catching on account of short sentences (199 30 f) In certain descriptions more than one piece is added, for instance, that of Narmadā (§ 206, also § 118) As in oral delivery some looseness in construction is seen (§ 143, *cimtiyam*, *cimtium* etc) His conversational style is throughout successful (§ 104, § 129 etc) The talk between the prince and Vetāla (§ 380), amongst water carrying ladies (§ 243), in the circle of boys in the Matha (§ 245) and between ladies at the sight of Kuvalayacandra (§ 59) are quite poetic and attractive Sometimes the style suits the context (§ 61) with apt expressions and similes

Uddyotana is a master of Prakrit expression, not of the rigid type seen in the *Rāvanavaho* etc but elastic enough to absorb popular traits from Apabhramsa as well as Desi styles His illustration of the Mid-Indian Colloquial (§ 245) and the bazaar talk (§ 246) in eighteen *deśa bhāsās* are a speciality of this work, and not found anywhere else He uses a string of verbal forms with a slight shade of difference in meaning (18 26 f)

As a religious teacher, he has packed his work with details about Jaina doctrines put in the mouth of Tīrthakaras, eminent teachers and offered by himself at suitable contexts The painting of *samsāra cakra* is a fine occasion to project in details the picture of life and illustrate the law of Karman and retribution (§§ 292 ff) There are pieces of advice full of ethical rigour and moral elevation (§ 85) Then throughout the work stand scattered gems of moral maxims and worldly wisdom, more or less *arthāntaranyāsas* (10 17, 12 24, 13 16, 18,20, 34 1, 48 14, 51 19, 57 9 10, 61 31-2, 127 24, etc)

Though the society depicted in the *Kuvalayamālā*, on the whole, is an affluent one with plenty of comforts, pleasures and pastimes (§ 209 f) for which Uddyotana has a keen eye, he has uniformly held detachment, equanimity and *renunciation as the highest values In fine, ascetic attitude is writ large in* various contexts All the characters, whatever their antecedents renounce the world and attain better status by their life of piety and austerity The author does not want the defaulters to be duped by priestly *prāyaścittas*, but puts them on the path of good conduct, placing before them a philosophy of hope and spiritual progress on their own strength It is a touching context that even birds are talking the language of renunciation when their kith and kin are trying to dissuade them from entering the order of asceticism (§ 402 f) The parable of *kudamgaddiya* (§ 166), the *juga samilā drstānta* (§ 326), symbolic interpretation of certain popular notions (§ 306), the episode of Priyamkara and Sundarī (§ 349), the biography of *rannamdura* (§ 181) Ratnamukuta trying to save the butter fly from dying (§ 230) etc give good finishing touches to the general atmosphere of renunciation in this work

Uddyotana is deep in his learning cosmopolitan in outlook and broad-based in his information His exposition of Jaina dogmatics and religious doctrines (see pp 67 f above) shows his thorough study of Jaina scriptures He shows good knowledge of *aśva śāstra* (§ 56) *rāśi phala* (§ 48), *khanya vāda* (§ 187)

sāmudra śāstra (§ 216), *dhātu-vāda* (§ 311) etc He is quite conversant with traditional and contemporary philosophical tenets (§ 320 f) and religious practices (§ 157), modes of worship (say that of Kātyāyanī, § 32), customs and rituals (§ 286) etc His similes are homely and apt (113 22 f) drawn from various walks of life and different layers of literature and mythology (§ 19) His work thus reflects the entire society more than an isolated socio-religious sector to which he might belong He has an open eye for everything, and presents the same in a catching manner He depicts in a pleasing style a number of scenes noticed by the prince when he enters Vijayāpurī (§§ 243 f)

Uddyotana has introduced many episodes which are instructive, engrossing and entertaining He has a keen insight into the workings of human mind, and his experience of human relations and patterns of behaviour is realistic The way in which Manabhaṭa behaves while striking a Pulinda prince who unintentionally occupied former's seat in the Durbar of Āvantivardhana is typical of feudal vanity (§ 98) Kamagajendra's love-madness is well caricatured, and he is duped in his trap for his spiritual benefit (358 f) his love-mad mood and his transportation to Aparavideha are a fine study in contrast The activities of *kāmini-sārtha* (§ 158), the conversation between the *taruna* and *yuvati* (§ 161) and the dedicated love of a self-willed lady moving about with a purdah (§ 163) are remarkable for their erotic touch which gets diluted as it were by a fine comparison, in that context, between the behaviour of monks and courtezans (§ 160) The first night of Kuvalayamālā and Kuvalayacandra and the arbitration of friends on the robbery of heart is skilfully worked out (§ 275) If the meeting of Kuvalayamala and Kuvalayacandra in the park, even with previous appointment, depicts a tense mood of the loving parties (§ 269 f), the scene of Vyāghradatta and Mohadatta fighting for the hand of Vanadattā has a thrilling effect all this becomes simply tragic when the gifted monk discloses their mutual relation (§§ 151 ff)

Uddyotana has a balanced mind for logical deduction (about the sound etc, § 269) and a sense of humour The latter is obvious when the king cuts a joke (15 12) even with the goddess who is sportive enough to take it as a *parihāsa* and bless him with the boon of a son Likewise, Ananga's enacting a counter-situation by presenting a dead body of his beloved (Māyādevī) and by declaring that she eloped with (dead) Priyamkara is at once amusing but effective enough to bring Sundari to her senses and to herald the dawn of enlightenment about the vanity of attachment and inevitability of death (§ 349 ff) The conversation between the Prince and Bhillapati is logical and jocular enough to bring out a serious conclusion and correct understanding (§ 228) Uddyotana has a knack of probing into the minds of his characters and then give out fine specimens of loud thinking (§ 256) To this category belong the thoughts in the minds of men and women who are witnessing the prince and the princess on the back of an elephant (§ 287 f)

Uddyotana is primarily a religious moralist, out to teach lessons in good behaviour He is endowed with deep learning, wide experience of men and matters, mastery over catching expression and entertaining style and earnestness of purpose As such, he deserves to be ranked, as the author of the *Kuvalayamālā*, with the great classical writers of our country

A CULTURAL NOTE ON THE KUVALAYAMĀLĀ OF UDDYOTANASŪRI

By

[The Late] Dr V S AGRAWALA[1]

The *Kuvalayamālā* is a Prākrit Campū written by Uddyotanasūri (779 A D) It is full of cultural material which gains in value because of the firm date of its composition It had long been known in Mss form It has been edited and printed by Dr A N UPADHYE who has very kindly invited me to make a study of the text from the cultural point of view Obviously the material belongs to the post-Harsha period when the three great empires of the Gurjara Pratihāra in the North, Rāshtrakūtas in the Deccan and Pālas in the Eastern India had been established That played a magnificent rôle in the glorious rehabilitations of art, literature, philosophy, culture and commerce Uddyotanasūri was a writer of a very keen observation gifted with the same pictorial memory as Bāna, and his knowledge of men and matters was of a wide character as shown by the description of the *Kuvalayamālā*

The Campū opens with salutations to the great Tirthamkaras on the occasion of whose birth even the gods take part in the great festival, clapping their hands with bejewelled bracelets (*mani-valaya*, 1 2) The personified beauty mentioned as *māhava-sirī*, *gimha-lacchī*, *pāusa-sirī*, *saraya-lacchī* and *hemamta-sirī* is full of beautiful expression not found elsewhere (1 9-14)

There is a reference to gold of highest purity (*jacca-suvanna*=*jātya-suvarna*, 2 2) Whatever impurity or dross was contained in the gold brought to the goldsmith was removed by the latter by subjecting it to different processes of testing it on the touch-stone (*kasa*), cutting (*cheda*), heating under regulated fire (*tāva*), beating out into flat sheets (*tādana*), filing the sheets and the same process of beating it into a different shape, giving it a shape of round bar and dividing into several parts for final testing (*vihadana*) The purest gold (*jacca-suvanna*)

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[1] The late lamented Dr VASUDEV SHARAN AGRAWALA, in whom I had an intimate friend and academic associate for over thirty years, was a versatile Indologist, and his Cultural Study of the *Harṣacarita*, published by the Bihar Rāshtrabhāshā Parishad (Patna 1953), in Hindi, has proved a pioneer study and a model in the field for a number of subsequent monographs As he had always a keen eye for the cultural data, he was very much attracted by the *Kuvalayamālā* of Uddyotana I earnestly requested him, therefore, to spare some time to study the *Kuvalayamālā* and shed some light on its cultural aspects Despite ill health, he sent these notes to me, which are of immense value for a student of cultural history of medieval India, especially in its western parts The Notes were dictated by him, and what reached my hands was the first typed draft Due to indifferent health, he could not spend more time on their revision I retyped them for the Press If some different opinions are there between my views and these Notes, I should submit that we had no occasion to discuss them, and the scholars may take them for what they are My sincere thanks are due to the departed soul What pains me, however, is that Dr AGRAWALA did not live to see these Notes in print (a n u)

was styled as *dohdahi* in Persian In India it was called Bārahvānī (*bārahu vanniya*) as in *Dravya-parīkṣā*, 17 (Jodhpur 1961) of Thakkura Pheru, i e, gold refined to the twelfth degree which was regarded as the standard gold (*bhitti-kanaka*) In the pre-Muslim period, the highest purity was of sixteen degree, and such gold was called *sodaśa-varnaka* (*Kāvyamīmāṁsā* of Rājaśekhara, Śaka 900, chapter 17) which must have been the *jacca-suvanna* of Uddyotanasūri We also find reference to *ṣodaśa-varna* gold in the *Mānasollāsa* (*yat syāt ṣodaśa-varnākhyam kośe sthāpyam tad eva hi*, 1 2 398, Mysore ed p 797) from which was derived the Hindi word *solaha vānī* which in Rājasthānī became *solamo sono* referred to as *solen* in the *Jñāneśvarī* (1290 A D) For more details see my article The highest purity of gold in India, (*The Journal of the Numesmatic Society of India*, Vol 16, pp 270-74) This seems same as the *śrngī kanaka* mentioned in the *Kādambarī* (§ 85)

On page 2 9 occurs a list of peoples in a country in which persons are born i e, Saka, Yavana, Barbara (the Negro tribe), Kirāta, Khasa, Pārasa (the Persian name given to the Sassanian rulers upto their extinction by Muslims in the 7th century and continued even later), Bhilla, Muramda (a branch of the Saka which the author must have borrowed from some *varnaka* list, since there were no Muramdas left in the 8th century A D), Odda, Bokkasa (a mythical tribe called Bhokas in medieval Hindu literature), Śabara, Pulimda and Simghala

On pp 3 18 4 12, Uddyotanasūri gives the names of a number of Kathās and their authors, in Sanskrit, Prākrit and Apabhramśa, i e, Padalipta and his *Tarangavatī*, Hala (Sālahana) and his Kosa, the club of poets known by the term Chappannaya, *Brhatkathā* of Gunādhya, Vyāsa and Valmiki to whom we owe *Bhārata* and *Rāmāyana* that was the usual practice of all writers like Subandhu, Bāna, Dandin, Haribhadra, Svayambhū etc We are able to know the names of about fifty works including romances Dr A N UPADHYE has dealt with these in his paper entitled 'Works and Authors referred to in the *Kuvalayamālā* of Uddyotanasūri' submitted to the A I O C Session at Gauhati There is an important reference to a story book named *Supurisacariya* written by Devagupta of the Gupta dynasty

The poet mentions five kinds of Kathās (4 5) Sayala-kahā, Khamda-kahā, Ullāva-kahā, Parihāsa-kahā etc His disquisition on the nature of the different Kathās according to the metres, topics, serious or humourous, and style of writing is very enlightening and shows the richness of Kathā literature during his time It is noteworthy that the topics of these were cast into the mould of the Rāsa literature that carried forward the Kathā sāhitya in Apabhramśa, Avahaṭṭā, Old-Gujarātī, Old-Rājasthānī, etc and later in Avadhī, Brja-bhāsā and Rājasthānī languages It is a fascinating subject worthy of classified investigation

It was customary with the poets beginning from Kālidāsa, Bāna etc to prefix their narration with an account of *durjana nindā* and *sajjana-praśaṁsā*, and Uddyotanasūri too has done the same at some length Kālidāsa gives it in the minimum way, while Gosvāmi Tulasīdāsa at much length Uddyotanasūri gives *durjana-nindā* in nineteen lines and *sajjana-praśamsā* in fifteen lines Several of the epithets of this topic were common, so, in that, he has followed a conventional description of *varnaka* nature

On page 7, § 13, we find an exhaustive description of the Madhyadeśa which closely follows in spirit and word the description given in the *Mūla-sarvāstivāda-vinaya* of Sanskrit Buddhism A bunch of architectural terms is available (7 § 14) *tumga bhavana, mani-torana, dhavala-dhaya, mani-sihara* in the description of the city Vinīyā There were usually eightyfour market places in a medieval town of which a list is given in the *Prthvīcandracarita* (Sam 1161 [?], but here [§ 15] some names of shops according to articles displayed in them is given, i e, 1) *kumkuma-kappūra-agaru-mayana-abhivāsa-padavāsa*, 2) *elā-lavamga-kakkolaya*, 3) *mattāhala-suvanna-rayana*, 4) *netta-juyala*, 5) *vasana* (= cloth), 6) *vidāo* 7) *samkha-valaya-kāya manuya*, 8) *sara-sarāsana*, 9) *samkha-camara-ghamtā*, 10) *viviha-osahīo*, 11) *sineha-niramtara-bahu khajja-pejja*, 12) *haliddī* 13) *surā mahu-māsāo* Thus Uddyotana has in his view a complete form of a medieval market place with the number of lines full of different commodities on the basis of which was compiled later on a list of 84 *cauhattas*

There is (9 § 20) a reference to *abbhamtarovatthāna-mamdava*, Hall of Private Audience, corresponding to *bhuktāsthāna-mandapa* of Bāna, or Darwar khāsa of Mugal architecture There (9 20) is a reference to *vettalayā padihārī* which throws light on the Mathurā railing figure (No 2) in the Mathura Museum showing that such attendants actually existed in royal palaces Later (11 15), there is a reference to *bāhirovatthāna-mamdava*, the Hall of Public Audience, to which all people were admitted and which was known as Darwāre Ām in Mugal times That was also known as *savvāvasara* (= *sarvāvasara*) in Apabhramśa texts On page 11 21 there is a clear statement that the king, after dismissing the public Durbar, entered the private apartment of his palace known as *vāsa-bhavana* At 12 1 there is a reference to *kovahara* (= *kopa-grha*) On page 12, line 11, there is a reference to *suvannaddha-sahassam*, five hundred of Suvarna At 12 27 there is a reference of Mahākāla Siva of Ujjain which had a crowd of *joya-joyanī-siddha* and of those who were proficient in Tantras and Mantras This is a welcome reference to Mahākāla about a century and half later after Bana's *Kādambarī* The description given by Uddyotanasūri is much more detailed about the bloody offering and sacrifices and use of wine and the skull of human beings and Vetala-sadhana carried on in the temple

On page 14 § 34, there is repetition of gods mentioned at 2 23 At 14 13-7, there is a Stotra of Rāyasirī Bhagavaī describing her beauty and ornamental glory On p 15 18 there is again a reference to *bhoyana mamdava* and *abbhamtarovatthāna mamdava*, and further at 16 18, there is again a reference to *bāhirovatthāna-bhūmi* which are already mentioned There is also a reference to *rayana-vinimmaviya maharıha-sīhāsana*, i e the *simhāsana* of the king, also called Indrāsana On the same page a graphic account is given of Rājasabha which included Mamtino, Mahānarimdā, Mahāvīrā, Mahāvejja, Mahābambhanā, Mahākaino, Mahāsenāvaino, Mahāpurohiyā, Vāravilāsinīo and authorities on different subjects of learning of which the list is given At 17 24 there is a description of festivities, and at 18 26-8 there is a reference to cast fabrics and coins At 20 28 there is a reference to *āvānaya-bhūmī* and again to *bhoyanatthāna-mamdava* and *atthāna-mamdava*

An important topic during early medieval times was the education of

princes We have a detailed description in the *Kādambarī* of the education of Prince Candrāpīda The description presented by Uddyotanasūri is no less important The prince was sent under an auspicious star to his *vijjā ghara* (21 14) The prince spent twelve years in receiving instructions from his Teachers The author has given a list of 72 Kalās (*kalā-kalāve*, 22 1-10)

At page 23 22 f there is an enumeration of 18 kinds of horses, e g , 1) Māla, 2) Hāyanā, 3) Kalayā, 4) Khasā, 5) Kakkasā, 6) Tamkā, 7) Tamkanā, 8) Sārīra, 9) Sahajānā, 10) Hūnā, 11) Semdhavā, 12) Cittacala, 13) Camcalā, 14) Pārā, 15) Pārāvayā, 16) Hamsā, 17) Hamsagamanā, and 18) Vatthavvayā Further, there is a very important reference of three kinds of horses named Vollāha, Kayāha and Serāha These were Arabic names of horses introduced by Arab Horse-Traders The first mention of Vollāha is found in the *Samarāiccackahā* of Haribhadrasūri in the beginning of the 8th century A D The Arab traders entered into very good relations with the Rāshtrakūta rulers who depended on them for the supply of the horses Gradually the names of Indian horses as given by Bāna and Dandin were taken from the market terminology, and they were replaced by Arabic names until the author of *Mānasollāsa* and Hemacandra in his *Abhidhāna cintamani* completely left out the Indian names and replaced them by the Arabic terms Hemacandra was so ignorant of their origin that he considered them of Sanskrit origin and has treated them in his Sanskrit commentary (See my article Indian Names of Hoses [?])

Page 33, § 70 The Puspakarandaka Udyāna at Kosambi is elaborately described as of a Varnaka type Page 35, § 74 it is an important passage describing an assembly of followers of the different religious schools discussing from the point of views of sorrow, although the names of those schools are not mentioned only their several views are given In this context a list of hells is also given

On page 55 11 f, there is a description of poor home (*anaha mamdava*) in the city of Mathurā In its population there was a sprinkling of disabled persons leprosy (*koddhie*), suffering from leucoderma (*valakkha*) tuberculosis (*khaiyae*) extreme poor (*dīna*), extreme helpless (*duggaya*) blind (*amdhala*), lame (*pamgula*) slothful (*mamdula*), hump backed (*madaha*) short in stature (*vāmana*), clipped or cut nose (*chinna nāsayā*), clipped ear (*todiya kanna*), cut lips (*chinnottha*), scorched (*tadiya*, better *tanuva*) a parasite (*kappadiya*) and several classes of mendicants The invaders of the orphan home exchange their views as to which sin may be washed at which holy place Some one said that the sin of leprosy could be washed out at Varanasi Another said that it could be done better at the Sun temple of Mulasthana (mod Multan) Another one said that six months stay at Mahakala would wipe this sin Another said even long accumulated sin could be washed at Aksaya vata of Prayaga Some said that even the most horrible sin of killing one's father and mother could be cleaned at Gangāsamgama, i e , at the holy confluence of Ganges with the sea and paying homage to the deity Bhairava Bhattāraka there

Page 56 27 There is a description of the holy city of [Vānarasī, in the territory of] Kashi where, among other subjects, there was provision of the teaching of *Arthaśastra* of Kautilya (*Cānakka satthaim*) Uddyotanasūri does

not mention by name any other text except the treatise of Cānakya which shows that the *Arthaśāstra* of Kauṭilya was existing and formed an important subject of study by young men at the educational centre at Varanasi

Page 57 13-15 There is an expression of views about the relative importance of Trivarga consisting of Dharma, Artha and Kāma in which emphasis is laid on Artha, according to individual precipitation, adding that wealth should be earned even by crooked means It was a topic on which the political thinkers usually express their opinions

Page 57 27 There is a vivid description of a commercial prosperity of the city of Pratisthāna where rich merchants earned plentiful of gold and jewels

Page 58 32. There is a reference to *racchā-caukka* or Police posts which were like defence citadels garrisoned by soldiers and were a common feature of medieval administration Thāne These were also known as *gulma-sthāna*, the garrisioning contingent of the government, in Gupta administration and found in *Mṛcchakaṭika* In the medieval period, the *rakṣā-cātuṣkika* had come into existence and is recorded in the inscription of Vastupāla and Tejapāla (*Tejāpāla-praśasti*, about 1225 A D) According to Malika Muhammad Jāyasi, Allauddin also continued this practice of establishing defence posts (*thāne*) along the path of his marching army which suggested the means of his occupations Abul Fasal in the *Ain Akbari* also refers to this practice in the time of Akbar (*Ain Akbari*, BLOCHMAN'S Trans , Vol I, p 369, foot-note) The words *thāne* and *chaukī* are still current terms in Hindi languages, sometimes used together as an instance of poly-glottism showing that the origin of the word *sthāna*, which is also used by Kautilya, proceeded by *catuska* to denote this meaning

Page 59 4 There is a reference to a *gujjara-pahiya*, that is, a traveller of the Gujjara clan which seems to be one of the earliest references to the Gūrjara settled down in the region of south Rajasthan and Gujarat

Page 59 5 This is a Dvipadī a new metre is availed in Prākrit in which the first and the second line agree in *tukānta*, and each line consists of 24 moras with a *yati* at 13 and 11 moras which correspond exactly Dohā-chanda of Apabhramśa and Hindi languages

Page 62 5 There is a reference of Pallī, which was a forest settlement, and to its śabara chief, the description being partly modelled after Bāna's *Harṣacarita*

Page 63 § 124 The author has given specimen of spoken dialects as used by the village people In line 22 there is a reference of Kāpālika sect as a means to get rid of sins The details of this religious practice are not given, but it appears to be quite familiar It implies the assumption of Śaiva practice of eastern character and roaming about the country visiting great teachers and centres of pilgrimage There are references to Kāpālika mendicants in contemporary literature In line 24 there is a reference to Jyeṣṭha Mahā-mahattara who was placed in charge of all the Drangas, or defence posts, in that area The word is very often used in the Rājataranginī of Kalhana to denote an institution which was common in the North-west Its mention by Uddyotanasūri is significant as showing its extension to Rajasthan area

Page 64 § 127 There is a description of the capital city of Taksila which

seems to have been resounding with its fame during the 8th century, about 150 years after the visit of Yuan Chuang who found it in flourishing condition The *Kuvalayamālā* describes Taksila with its deep mote (*parikhā*) and high city-walls and as a centre of Jainism where the Samavasarana of the first Tīrthamkara was being held

Page 65 13 f This is a brilliant description of a Sarthavāha taking his caravan, or a trading expedition, from Taksila to Sūrpāraka which was the biggest sea port Here there are two motifs well-known from Gupta time, firstly, relating to the ardent desire (11 5 f) of a young son of a rich merchant to earn wealth by his own diligence His father at first dissuades him from undertaking the journey saying that there was wealth enough in his house to last for several generations, but, in the end, allows the young man to travel to foreign country for earning wealth The second motif is the description of the caravan consisting of an army of horses and wheeled vehicles for transport of merchandise In Sūrpāraka he sold away the excellent horses of the northern breed which he had brought with him and earned large profits thereby At Sūrpāraka there was the merchant Bhaddasetthi whose wealth lasted for several generations, and there was also a guild of local merchants It was their custom to hold a reception in honour of merchants from outside and to learn from them the country of their origin, the destination, field of trade, the nature, value and volume of commodity in which he is interested ard all such matters relating to his business It was the ancient and traditional custom of the great emporium city of Sūrpāraka which was also a flourishing sea port for oceanic commerce with the western world He was offered essence, betel leaf and perfume as a mark of honour

An interesting record is preserved here (65 27 f) of the conference of the merchants relating to the conditions of their trade The topic was the countries visited and the goods brought on return journey One said 'I went to Kosala with a troop of horses The king of the country gave one she elephant-calf equal in value to my horses' Another said 'I went to Uttarapatha with a load of betel nuts, and I bought horses out of the earned money profits' Another said 'I went with pearls to the eastern country (probably Assam) and brought fly-whisks' Another said 'I went to Dvarāvatī and brought conch-shells from there' Another said 'I went to the coast of Barabaricum (a region along the sea-coast of Sindh) taking fabrics with me and brought superior pearls (probably of Persian gulf) and ivory (of African origin)' Another said 'I went to Suvarna dvīpa (Sumatra) taking flowers of the Palāsa tree (Butea frondosa) and brought gold from there (contemporary with the Śailendra emperor of Sumatra and Java)' Another said 'I went to China (Indo China) and Mahacīna (great Chinese mainland) taking buffaloes and the naval dear and brought from there two kinds of fabrics named *gangāpatta* and *netrapatta* This information is important, and Gangapatta seems to have been a special kind of silk manufactured for export to India which was here famous under the name of *cīnāmśuka* It seems to have been white silk known in India as *gamgājul* The other fabric known as Netrapatta is a colour-silk mentioned for the first time in the *Raghuvamśa* of Kālidāsa (7 39) Bana mentions Netra about 150 years

before Uddyotanasūri, and it appears that Netra was a special kind of figured and coloured silk which according to Śamkara was synonymous with *pringa* It is new information that figured Chinese silk was given the new trade name of Netra in India (See *Harsacarita A Cultural Commentary* [in Hindi], pp 78-9 and 149) Somadevasūri (959 A D) refers to Netra as a superior silken fabric that was in use in the Rāshtrakūta empire The *Varnaratnākara* of Jyotirīśvara Thakkura (about 1400 A D) mentions two kinds of Netra cloth mostly according to their different colours Jayasī (circa 1528 A D) mentions Neta as a superior silken fabric used in the royal houses Another said 'I went to Mahilārājya, the kingdom of women, taking men with me and brought gold in exchange' Mahilārājya was a name applied to several kingdoms, but this was probably the state of Kerala in South India ruled by amazon chiefs Another said' 'I went to Ratnadvīpa with leaves of the Nimba tree and brought gems from there' The above is a graphic cross section from the commercial life of India during the 8th century drawing a picture of trade from China to Barabaricum and from Taksila to Sumatra within which brisk commerce was maintained and valuable goods were exchanged by international merchants

Page 66 28 *sijjhau jattā* is a Prākrit rendering of the Sanskrit *siddha yātrā* that was applied to sea journey including going and safe return This had become a technical phrase in medieval literature

Page 67 1-3 Details of preparation for sea-voyage are given which include the following items relating to preparatory ritual and the equipment of the ship i) arrangement of boats or ships (*jānavattāim*), ii) loading of merchandise (*bhamdāim*), iii) bringing together other sailors (*nijjāmayā*), iv) calculation of the duration of the journey both outward and inward (*ganijjae diyaham*), v) fixation of the date and time of departure (*laggam*), vi) observation of portends whether favourable or vice versa (*nirūvijjamti nimittāim*), vii) making announcements about the journey (*kīramti avasūo*), viii) prayers to proper deities (*sumarijjamti itthadevae*), ix) feeding the Brahmins (*bhunjāvijjamti bambhane*), x) paying respects to select persons (*pūijjamti visitthayane*), xi) worshipping of deities (*accijjamti devae*), xii) arrangement of sails (*sajjijjamti seyavade*), xiii) raising of the mast (*ubbhijjamti kūvākhambhae*, xiv) fitting the furniture for sitting and sleeping (*sayane*), xv) collecting loads of timber for plank and fuel (*kattha-samcae*), and xvi) filling the containers with fresh sweet water (*jala bhāyane*)

When the ship was to take off auspicious musical instruments were sounded, conch-shells were blown, auspicious songs were sung, Brahmins muttered the *āsīsā*, and thus in the sound of invocation and *jaya jaya* the ship took off its voyage, the sails were unfurled, the ropes and riggings were pulled up, the oars began to be operated, the helmsman took observations, the ship fell into its course, favourable winds began to blow thus the ship started its journey being tossed on the high sea waves

The ship reached to its destination It touched the landing, and the merchant got on the coast It was then the custom to pay a visit to the king by making suitable presents, while obtaining from him his consent or tacit charter to trade in his territory They paid all the customs, charges and taxes (*dittho rāyā kao pasāo*) In the trade of precious stones and gems, it was customary not

line 18 there is a reference to the holy mountain Śatrumjaya which seems to have become a famous religious centre before 779 A D when Uddyotanasūri was writing

Page 82 30 Here is a list of religious establishments of different denominations as Mantra-jāpa-mandapa, Brāhmana-śāla, Rudra-bhavana, Dhārmika-matha, Home of Kāpālikas, Holy platforms of Yaksas, Nāgas etc, Brahmanical songs were sung in *āvasati*, Jinagrha, Buddha-vihāra or Buddhist monasteries, Shrine of goddess Kottavī, Temple of six-headed god Kārttikeya and temple of other deities In this list mention of Kottajjā-ghara is most important as Kottavai was the most ancient goddess of Tamil land whose worship is spread towards many centres in North India upto the Himalayas where, at Kottal Garh, in Almore District, there was a shrine dedicated to her She is mentioned in Bana's *Harsacarita* as a nude woman According to the *Vāmana-purāna*, Kottavai was the name of ancient Goddess at Hingulas in Baluchistan who was later on renamed by Scythians as Nani and by the Hindus Carcikā during the Gupta period It is gratifying to note that Uddyotanasūri refers to the shrine of Kottavi [Kottajjā] In the *Deśīnāmamālā* (12th century) Kottā is given as the name of Pārvatī (2 35) which seems to have been due to a later religious synthesis of Goddess' name

Page 83 3-9 Here is the description of the house or the sleeping chambers of young ladies which were beautified for the reception of their husbands The select items in this list are as follows cleansing the dust from the painted walls *citra śālikā* (*papphodesu citta-bhittīo*), dropping pieces of Karpūra in *madirā*, arranging pendant garlands in the houses, painting scroll designs on the floor (*kottime pattalayāo*), arranging of flower-beds, burning of incense pots, placing the pet birds in the cages (*jamta-saunae*), prepare clusters of *nāgavalli* leaves in their cases, filling camphor sticks in boxes (*kappūra phadā-samuggae*), placing of Kakkola globules, spreading of coverlets and seats in the *jāla-gavākṣa* (airel windows), putting on the *śrngātaka* and *valakkhala* necklaces and round earrings ornaments, lighting of lamps, collecting wine on the drinking tables, dressing the hair and pouring the jugs, handing over the drinking cups, and arranging of eatables by the side of the beds

Page 87 14 There is a reference to Khadga-vidyādhara, the other classes being Malā-vidyadharas wearing garlands, and Gulikā-vidyādharas, wearing necklaces of beads as depicted in an Ajanta painting

Page 87 20-28 Here is a vivid description of the intellectual and spiritual life in the Āśrama of a Jaina Muni, somewhat similar to that in the hermitage of Divākara Mitra described by Bāna in the *Harsacarita* where scholars studied, devoted and held controversies, disputations and exchange of views on several points of religion and philosophy A similar atmosphere is envisaged by Uddyotanasūri writing a century and a half after Bāna He gives a list of twentyone methods of study and discussions and approaches to the tenets of religion and philosophy, e g, self-study, teaching, reflecting, resolving doubts, exposition by those who had grasped the meaning, listening to the texts after reciting them, composing new poems or Stotras, practising meditations and attending to the service of teachers, learning of rules of Vinaya, observing of

of Uddyotanasūri the distinctive signs (*lamchana-lamchiya*) of Tīrthakaras (line 11) had come into existence They did not exist on the image of the Kushan period but appear to have been introduced in the religion and art of the Gupta period *

Page 128 17-8 There is a reference to a Śabara and his wife who knew the *desi-bhāsā*, probably a reference to the dialect of the Śabaras There is also a reference to Patra-śabaras or Parna-sabaras who were foresters living in much greater wilderness

Page 132 1-3 The special cult-practices and beliefs in Mantras amongst the tribes of Pulindas, Kāpālikas, Mātangas, Raksasas, Vānaras on hilltops and forests formed part of the Sabaravidyā This was a cult involving occult practices like the muttering of sabara Mantras and uttering the same through the ear (133 5) It appears that during the 8th century, in the time of Uddyotanasūri, Jaina occult religion and mysticism brought into close touch such practices as Śabaravidyā of which Vidyādhara godlings were considered medium of transmission (133 9-10) The shrine of Rsabhanatha became a centre for performance of *sādhanā* and for the perfection of Vidyās

Page 134 32-33 f There is a description of a caravan with a large number of camels, bullocks, horses and donkeys It had come from Vindhyāpurī and was going to Kāñcīpurī

Page 135 6 There is a reference to Vijayā Mahāpurī which was situated on the sea shore and the same as Nagarjuna Kunda, the famous capital of the Ikshvāku kings as stated in their inscriptions It seems to be a historical fact that the monument of Vijayāpurī stood intact and the place enjoyed wide celebrity The leader of the caravan was one Vaiśramanadatta There follows (lines 27 f) a description of the attack on the Sārtha and its plunder by wild Bhillas

Page 150 17 f & 151 1-5 There is described an educational institution (*mahamtam madham*) which included students from Lāta, Karnātaka, Mālava, Kannujja, Godāvarī (Nasik), Mahārāstra, Saurāstra, Srīkantha (Thaneswar) and Sindha The courses of study comprised Vyākarana, Buddhism, Sāmkhya, Nyāya, Anekānta or Jaina and Lokāyata or Carvāka philosophies At another place (151 6-11) the prince came across persons who cultivated the seventytwo arts and sixtyfour sciences, such as, Nimitta, Mantra, Yoga, Añjana, Black magic, Dhātuvāda, Yaksinīsiddhi, Military Science, Yogamālā, Yantramālā, Jyotisa, Rasabandha, Rasāyana, Metre, Vrtti-nirukta, Patraccheda etc Further (12 f) there is a caricature of the fattened Vedic students (*dalivattā cattā*) committing to memory the Vedic texts, who were of robust, sturdy body with developed muscles, living by rough exercises a care-free life and were of violent dispositions And they were a set of fools (*vijjā-vinnāna nāna-vinaya-virahiyā*) and bereft of upright morals (*para juvaī-damsana-manā*)

Page 152 24 ff Here we have a specimen of eighteen Deśī dialects spoken in 1) Region of Godāvarī (Nasik), 2) Madhyadeśa, 3) Magadha, 4) Antarvedī (region between Ganges and Jumna), 5) Kīra (Kullu Kangra), 6) Dacca, 7) Sindhu, 8) Maru, 9) Gujarat, 10) Lāṭa, 11) Mālava, 12) Karnātaka, 13) Tāpti, 14) Kosala, 15) Mahārāṣṭra, 16) Āndhra, 17) Khasa, and 18) Pārasa These different idioms of speech were spoken by the shop keepers in the market

place of Vijayāpurī which was thus a big cosmopolitan town where merchants from all over the country displayed their goods This reminds us of Ujjainī where the citizens knew the languages and scripts of many countries as stated by Bāna in the *Kādambarī* (*sarva-deśa-bhāsā-lipijña*)

Page 157 2 The situation of Vijayāpurī is given as south sea coast (*dāhina-samudda-velā*) Vijayapurī was actually situated on the bank of Krishna [?] a few miles above the sea coast upto a point the river was navigable to big ships which landed on docks The distance from Ayodhyā to Vijayāpurī was mapped out in successive stages and covered in one month and three days (*ekkam māsam tinni vāsārattassa*) (157 11)

Page 160 13 There is a reference to stencil cutting in which a figure of Rājahamsī and the name of prince Kuvalayacandra were reproduced It was one of the seventytwo arts The price Kuvalayacandra himself cut a stencil design of a water pond with *hamsa, sārasa, cakravāka, nalinī, śatapatra, bhramara* and also cut a Gāthā verse on it (169 8)

Page 170 21 f Twentyfour items are mentioned in connection with the marriage of Kuvalayamāla, for instance, pounding of grain, arranging the palace, building high pavillion, colouring of the fire altar (*vedī*), decorating the floor of the interior of the palace, white-washing the wall, making ornaments of gold, sowing of barley off-shoots in wide mouthed pots for decorating the Vedī (as mentioned in the *Harṣacarita* on the occasion of Rājyaśrī's marriage), sewing of Kūrpāsaka garments (as sleeveless or half-sleeved for female body), hanging of buntings and flags, making of beautiful fly-whisks and bundles of peacock feathers

Page 171 1 f There is a beutiful description of marriage festivities, and the author has chosen for it a new metre of the Amrtadhvani type carrying the last part of the foregoing stanza into the first part of the succeeding stanza ll 18 f)

Page 173 31 f We have here a conventionalised description of sea as it was visible from the top of the Vijayāpurī palace

Page 175 10 Here is a reference to Jaina Sāsana in which the word Jaina has been used for the teaching of religion of the Tīrthakaras During the 7th century, in the writings of Bana, the terms Jina, Jinendra, Jinanātha and Jaina were used with reference to Buddha and Buddhism, and the same is the case in the *Amarakośa* and the *Lalitavistara,* etc It is an open question as to when for the first time the word Jaina was used in its present meaning

Page 185 21 f Here follows a description of two printed scrolls, one illustrating the Jaina conception of Samsāracakra and the other of Bhavāntaras The Samsāracakra was also painted by Buddhists on a ceiling at Ajanta It is stated in *Divyāvadāna* that Bhavacakra was painted in the *dvāra-prakoṣṭha* or the entrance of the royal palace It is little surprising that the different parts of the painting were explained by being pointed out with a long stick The Samsāra-cakra illustrated the three worlds of hell, human world and the world of gods

In the portion about the various hells, the beings undergoing sufferings were also painted The figure of a king riding on a horse and going for hunting, then the various animals trembling for fear of impending death, then

a crowd of people making noise to bring the animals together, i e, engaged in what is now known as *hānkā*, then a way-farer captured by the robbers and subjected to various tortures, torments, splitting, hanging, scorching etc Then, in another portion, were painted the agriculturists engaged in ploughing their field with plough, bullocks with pierced nostrils and with ropes tied round their necks, having ploughs on their necks, and bleeding owing to their having been pricked with sharp pointed whips (*totta*), farmers engaged in tearing the walls of earth and becoming sinful thereby, other house-holders engaged in field operations and undergoing much suffering for their sons and wives, farmers harvesting ripe crops and collecting heaps of pulse and paddy and crushing them with bullocks tied to the middle of the post people suffering from many kinds of diseases like fever, pain and burning, and lying on their cots and meeting their deaths, to gather their mourning servants, wives and friends, coffins (*śava-śayana*) being borne by their relatives and the body being cremated on the funeral pyres of wood and grass, bemoaning relatives seated round and setting fire to it, the devoted wife crying and weeping for her departed lover, the old father sitting nearby with tears flowing from eyes and his mother becoming unconscious in a swoon, visit of dear ones in condolences, all the dear ones and relatives going to the water tank and performing the obsequies, a young couple engaged in at-random talk and the young women scratching the earth with the toe and smiling, a young man embracing with deep affection his young wife, a number of congruous poses between the male and the female, birth ceremony attended by auspicious rites and music, parties of dancing and singing men and women taking part in birth celebrations, wrestlers with stout bodies giving demonstration of their art, persons proud of their beauties bearing perfumed ornaments, persons puffed with pride of their high families, persons in the grip of greed, persons although ignorant feigning knowledge and holding scriptures in their hands, persons shooting animals with bow and arrow, a person holding a naked sword and showing feats of swordsmanship, parrots and magpies put in cages for amusement, a pregnant woman thinking of the birth of a son or daughter and experiencing *dohada* and labour pains, birth of a son accompanied by female festivities, a young boy amusing himself with the fight of cocks, male parrots, rams, a young man enjoying the company of young girls and maidens, an old man surrounded by his family, a beggar asking for food, a mendicant clothed in tattered garments, a recluse sitting on a palankeen and invited by the king, a soldier fighting with weapons on the battle-field, a king seated on his throne and surrounded by his feudatories and feeding on five mouthfuls of food offered in a leafy cup by a woman, a man entering the sea to save some drowning relation, a man stealing others' money, a fisherman catching a haul of fish with his net, traders engaged in false dealings and not realising the sinful nature of their actions, persons renouncing the world in a state of detachment these were some of the topics depicting scenes of human life which were painted on the scroll

Then follows a description in 19 verses of scenes of bird and animal life depicted in the painting, e g, fight between lion and elephant (as depicted in the Kailāsa temple at Ellora), fight between a tiger and a wild bull, and killing of a

tiger with bull horns, fight between wild buffaloes, fighting antelopes, a serpent being swallowed by a large monster, large fish swallowing smaller fish, crocodiles swallowing their own species, wounded beasts attacking the other wounded ones, peacock swallowing a serpent, a number of animals making a composite form, one upon another spider caught in the web of another spider, the latter catching an insect pursued by a lizard and the latter caught by a black bird (*sāmā*) which flying in the sky with its feed was caught by a bird of prey, and the latter falling to the ground was caught by a wild cat which in turn was attacked by a wild boar, the latter was being attacked by leopard, and the leopard was attacked by a tiger, the latter instantaneously by a lion and the lion by a wild Śarabha (stronger than a lion and said to have eight feet) The animals, reptiles, insects and birds described as locked in mutual engagements create a very strange atmosphere of their buoyant life and activities, and Uddyotanasūri deserves credit for creating such a motif in a painted scroll in the 8th century A D Then follows a description of the various hells depicted in the painting on cloth (p 189 18-9) There is given also a description of the Svargaloka or the heavenly abode of Devī, Devakumāra and Indra seated in the Āsthāna or Saudharmasabha (p 189 32-3, p 190 1-19)

Pages 190 ff Here we have a description of the second Citrapata It was a painting depicting the city of Campā with its people, houses, citizens, beautified with bejewelled ornaments, market places, its rich merchant and his wife and detailed account of one's *bhavāntara* or past life

Page 191 28-32 Here is a reference to various Siddhis practised in medieval times, for example, Dhātuvada, Añjana-siddhi, Bila-pravesa, Mantra-siddhi, Devatā Ārādhana The Añjanasiddhi conferred the occult power of seeing treasures (*mahānidhāna*) We get some details about Dhatuvāda (p 195), i e, the art of making artificial gold, being practised in a secluded part of the Vindhya forest It is said that the red colour of flames of the fire indicated the making of copper, yellow of gold, white of silver, black of iron and colourless of bronze Others thought that its true technique was an unknown secret If the fire is of lower heat, lead was produced, but if the heat became excessive, then granular gold (*phuttanam kanayam*) was manufactured If the fire was of moderate heat, the metallic contents of the crucible (*mūsā*) just drained in liquid form If the flame was greasy, the contents would turn black After putting the requisite content in the crucible, some kind of herbal powder (*cunna-joga*) was added It is said that the assembled Dhatuvādins or alchemists (*kenuyāgāra*) were failing in their attempt Prince Kuvalayacandra tried his own knowledge and succeeded in the making of gold It appears that one of the epithets of the Dhātuvadins was Narendra, meaning a master of charms or antidotes The word is also used in this sense in classical Sanskrit literature Dhātuvāda is also called Narendra-kalā (*narinda-kalā*, 197 16)

Page 199 Here is described Yuvarāja-abhiseka-mahotsava when the city of Ayodhyā put on gala appearance by means of beautifying streets, sprinkling of scented waters on its roads, hanging of flower-garlands, putting up golden gates, adorning the palace, decorating the floor in front of the entrances, making paintings on the walls of the public audience (*cittijamti rāja-sabhāo*), making

offerings on the cross roads, beginning dramatic performances, hoisting of the lion banners (*singhavadae*), installing canopies (*camdoyave*), cloth pieces were being torn in proper pieces *pāli* for being wrapped round the post, pendants like the Katisūtra ornaments were hung from the ceilings of doorways and walls of the houses, the great jewels were being taken out and put on show in the treasury, the pearls-strings were hung as festoons, so also were hung the flower-pendants In the Āsthānamandapa was placed a big royal throne which was occupied by prince regent Kuvalayacandra and decked with golden pitchers studded with many kinds of jewels and covered with golden lotuses (*kanaja-pauma-ppihānāim*)

Page 201 26 There is a reference to Kanakasilā engraved with the docrines of a Dharma which was offered to the king by the Kuladevatā of the Ikśvākus

Page 203 20 f There is a detailed description of about 60 doctrines of different religious sects and schools of philosophy that had developed before the time of Uddyotanasūri, for example, Agnihotra, Gomedha, Bhrgupatana, Guggula-jvalana, a Paśupata sect, Pamdara Bhikkhu, an Ājīvaka sect (also mentioned in the *Pañcatantra*), abstaining from all kinds of dairy products like milk, curds and clarified butter, Sāmkhya who believed in the twentyfive categories including Īśvara known as Pañcavimśati Sāmkya in the *Lingapurāna* and *Matsyapurāna*, Leśyādharma (blue, yellow and white), living on wild fruits and putting on bark garments like the Rsis of old This list of different sects of Uddyotanasūri's may be compared with the lists given by Bana in the *Harsacarita* (Books 5, 8)

Page 217 11 Here is a reference to the city of Kākandī which was a pair word with Mākandī

Page 233 7 There is a mention of a young painter bringing a cloth-painting on which was depicted the portrait of the daughter of the king of Ujjayinī (*patte lihiyā citta-puttaliyā*) The painting was marked with the purity of lines, richness of colours, according to different compositions, beautiful stripling or seedling to show the effect of surroundings or high and low surfaces and right measurements and representation of different lines of painting like *sādrśya* In the *Citrasūtra*, *rekhā*, *varna*, *vartanā* and *bhuṣana* are mentioned as four qualities of a good painting (*rekhām praśamsānty ācāryā vartanām ca vicakṣanāh/striyo bhūṣanam icchanti varnādhyam itare janāh//*) A motif of a princess of a Citrapata was popular in medieval literature and also found in the *Tilakamañjarī*

Page 247 27 f Uddyotanasūri has introduced the Mahāmāmsa motif and created an atmosphere of the Kāpālika Dharma That was an age in which it was predominant from Bengal to Rajasthan as also painted in the works of Bhavabhūti Uddyotanasūri gives his comments from the Jaina point of view that the Vetāla and Piśāca as Vyantara classes of Devas did not eat flesh and blood but enjoyed it like playful children This can hardly be said to be satisfactory, and it would have been better if the author had refrained from depicting such hedious picture in his story at all

Page 249 19 There is a reference to mineral colours used in painting and made from the powder of stones of different colours Such mineral colours

were used in the wall paintings of Ajanta and also at Ellora during the 8th century Perhaps Uddyotanasūri was working on facts as had reached his ears There actually was in the erstwhile state of Shakti in Madhyapradesh a place named Rsabhapura which is mentioned in the Āranyakaparvan as a place of pilgrimage and visited by many persons to which the Pāndavas also went with their teacher It is pobable that the place was notorious for its Kāpālika practices

Page 251 24 Here is a motif of a magical sword being exposed from inside the earth as in the case of Puspabhūti in the *Harṣacarita*

Page 256 31-2 ff Here is a mixed list of 25 gods and godlings of all religions These were worshipped and propitiated to obtain favours The list includes Govimda (Nārāyana), Khamda (Skanda), Rudra, Vyantaradevas, Ganādhipa (Ganeśa), Durgā, Yaksa, Rāksasa, Kimpurusa, Gandharva, Mahoraga, Candra (moon), Tāraka (stars) Udu, Graha, Āditya (sun), Nāga, Udadhi, Suparna, Agni, Vidyut and Indra

Page 261 7-8 Here is a reference of various processes of heating and firing of base gold to convert it into gold of the highest purity called *jacca-suvanna*, the same as *sodaśa suvarna* of Hindu period

PREFACE

To the Edition of the Sanskrit Text

The text of the *Kuvalayamālā kathā* of Ratnaprabha sūri is based on the following material

C-This stands for the printed edition of the *Kuvalayamālā katha* edited by Śrimac *Chaturavijayamuni*, published by Śri Jaina Atmananda Sabhā, *Bhavanagar*, *Śri Ātmananda Granthamālā, No* 54 *and* printed at the Nirnayasagar Press Bombay 1916, Crown pp 10 250 It is carefully edited, prose and verses are neatly separated and presented, proper nouns are put in black types, and additional punctuation marks like the comma dash, sign of interrogation and interjection etc, which are quite helpful in understanding the text, are introduced Verses are numbered group to group wherever they come In places where the readings are obviously obscure fresh ones are proposed in brackets, round or square, and in doing so, the editor claims the original Prakrit text is consulted in different contexts The editor would prefer the name Drdhavarma, though the Mss indiscriminately write Drdhavarma or Drdhadharma He suggests that the opening expressions, *'namah Śrī Hrī devatayai* etc to *Om Arham'* belong to Ratnaprabhasūri himself, and that is highly *probable*

In preparing this Bhavanagar edition, it is stated that the following three Mss were used, and now and then important readings from them are noted in the foot-notes Their readings are also adopted in this edition, and they are indicated as below, their description being taken over from the Preface of C, p 9

Ck It belongs to *Pamnyāsa Śrīmat Siddhivijaya*, it contains 28 leaves, and it is written in Samvat 1466 [57=] 1409 A D

Ckh It belongs to Śrīmat *Kantivijaya*, it contains 73 leaves, and it is written in Samvat 1961 [57=] 1904 A D

Cg This was secured through Pamnyāsa Śrimat *Ānandasagara* from the Bhandāra at Stambhanapuri or Cambay, it contains 42 leaves, and it is written in Samvat 1487 [-57=] 1430 A D The concluding passage runs thus

एव श्लोक २८९४ पर मया किमपि किमपि स्तोक वृत्तचिद्वर्णनादिक मुक्तमस्तीति ज्ञेय सर्व । सवत् १४८७ वर्षे भाद्रपदमासे कृष्णपक्षे एकादश्या तिथौ बुधवारे मालवदेशेऽद्येह श्रीगोरीसागरराज्ये सोण उराग्रामे पूज्य प्रभुभट्टारकपुरन्दरसोमसुन्दरसूरिस्तच्छिष्यपण्डितहर्षमूर्तिगणियोग्यवाचनार्थं कुवलयमाला चरित्र श्राद्धपर्षेन लिखितमिदम ।

It is clear that this shows abridgement in descriptions here and there

P This is a paper Ms, so kindly lent to me by Muni Śrī *Punyavija yaji* (camp Ahmedabad) It is well preserved only in some corners and in the middle of some folios, it is bored by white ants It measures

12 5 by 4 25 inches and contains 54 folios written on both sides, the first page being blank Each page has 16 lines and each line about 78 letters The Devanagarī hand is neat and *padmātras* are used. There is a square black spot at the centre and black margin on all the four sides of a page with border lines on the right and left Here and there red chalk is used to spot the numbers of verses and beginning of sentences etc *In many places it leaves blank space showing its agreement with C which* makes additions in square brackets Though neatly written there are scribal errors arising out of auditory and visual reception while writing the Ms The only punctuation mark used is a single or double *danda* Letters to be scored off are dotted on the head Visarga is often mis understood as a *daṇḍa* Often visarga instead of *s* is used before *k*, *p* and *ph* In a conjunct group with *r* as the first member, the other consonant is written as double almost uniformly As the Ms does not use commas or inverted commas, it has *samdhi* wherever possible, though it is not rigorously adopted always Generally *anusvara* is used and not *para savarna* and it stands even at the end of a *pāda* Often *ṣṭ* and *ṣṭh* are not distinguished, *s* and *s* are mutually confused, and *s* and *kh* are interchanged The opening and concluding portions are already re produced in the foot notes on pp *1 and *87 The Ms is more than 525 years old being written in Samvat 1489 [-57=] i e, 1432 A D

B This is a paper Ms belonging to the Govt Collection now deposited in the Bhandarkar Oriental Reseach Institute Poona It is numbered 1327 of 1891 95 The colour of the folios has turned brown and some portions of the edges have marks of dampness Total number of folios is 65 of which the first four are missing, the opening words are *trnam apy acalayate*, coming on p *61 5 of this edition, and the pages are renumbered in pencil from 1-124/33 The folios measure 14 5 by 4 5 inches There is a square blank spot in the centre and margin is left on all the four sides Most of the border lines are filled with red chalk with which are also spotted nos of verses and beginnings of sentences etc Each page has 17 lines and each line some 56 letters The Ms is written in Devanagari with *padimātrās* The letters are squarish and the hand is uniform Additions and glosses are noted on the margin some of the latter are given in the foot notes of this edition Some spots are left unwritten whenever the ink from the other side has per colated There are scribal errors now and then The use of *samdhi* and the position of *daṇḍas* are rather loose Very often *ś* and *s* are confused visarga is put for *ṣ* before k or p and ṣ and kh are interchanged Often, when *r* is the first member of the conjunct group the other consonant is double (*rvv*, *rmm*, *rpp*, but *nirbhara*) Generally *anusvāra* is used and not *para-savarṇa* In many places words which are separated in this text by commas, *daṇḍas* and inverted commas are joined in *samdhi* The concluding portion is reproduced in the foot notes on p *87 of this edition

The Ms is about 570 years old, being written in Samvat 1445 [-57=], i e, 1388 A D

It is interesting to compare C, P and B mutually In many places P and B agree between themselves as against C in their readings, but in having or not having *samdhi* and in putting the *daṇḍas* they do not agree Now and then B gives some independent readings, marginal glosses are its speciality, and in one place at least it is B alone that supplies a line which is not found in any other Ms P shows blank space in some places where C makes *additions in square brackets* May be that P preserves some older readings than those of B, but B has its independence in many crucial contexts, and as such, it has proved useful in building the critical text

The text is presented here according to some uniform standards of editorial discipline The main features of the excellent edition of Muni Śrī *Chaturavijaya*, called C here, are basically adopted In the Mss there is no uniformity in the numbering of verses, and their being numbered in groups does not serve any useful purpose for reference So, in this *edition, the verses are continuously numbered in each chapter*, besides, lines are numbered on every page and paragraphs are marked out for practical convenience All this will be useful for referential purpose One can refer to the Prastāva and paragraph or verse as required, or the page and line Most of the gaps in C are filled after collating the two new Mss Only one line is left blank on p *61, and even there I am wondering whether the author did have three lines in an anustubh unit It will be seen that a better and more authentic text is presented in this edition by collating the Mss P and B, the latter genuinely of an independent tradition The various readings are selective, and if *their number is more, it is only to help the critical reader to judge for* himself the basic readings from which the deviations might have originated

With the publication of the *Kuvalayamālā* of Uddyotanasuri (Singhi Jaina Series, No 45), greater interest is sure to be taken by scholars *in this important religious romance in* Prākrit *The stylistic digest of* it in Sanskrit by Ratnaprabhasūri obviously serves as a companion volume for its thorough study The excellent edition of this digest by the late lamented Muni Shri *Chaturavijayaji, however, is long out of print Muni Jinavijayaji* suggested, therefore, that it might be republished along with the text of the *Kuvalayamālā* So a critical edition of this Sanskrit text *is presented here after collating some new and independent Mss* It is hoped that this Sanskrit text, presented along with its source, would prove helpful in studying the Prākrit Campū of Uddyotanasūri Some of the problems connected with this Sanskrit digest namely, how far it is a summary of the original work, whether it has got any additional

matter, and on which of the two Mss J and P, it is directly based, will be discussed in details in the Introduction to the *Kuvalayamālā*, Part II, which is to be published soon. This work is also included in that volume, but some copies are separately issued for the benefit of those who are interested only in the Sanskrit Text My sincere thanks are due to Muni Shri *Punyavijayaji* who kindly lent to me the Ms P and to Muni Shri *Jinavijayaji* who generously published this work in the famous Shinghi Jaina Series

karmanyevādhikaras te /

Kolhapur
15 9 1961

A N UPADHYE

रत्नप्रभसूरिविरचिता

कुवलयमालाकथा

[अथ प्रथमः प्रस्तावः]

卐

॥ ओं अर्हं ॥

§१) आदित्यवर्णं तमसः परस्तादस्तान्यतेजःप्रचयप्रभावम् ।
यमेकमाहुः पुरुषं पुराणं परात्मदेवाय नमो ऽस्तु तस्मै ॥ १
लोकालोकलसद्विचारविदुरा विस्पष्टनिःश्रेयस-
द्वारः स्फारगुणालयस्त्रिभुवनस्तुत्यांह्रिपङ्केरुहः ।
शश्वद्विश्वजनीनधर्मविभवो विस्तीर्णकल्याणभा
आद्यो ऽन्ये ऽपि मुदं जनस्य ददतां श्रीतीर्थराजश्चिरम् ॥ २
गोभिर्वितन्वन् कुमुदं विमुद्रं तमःसमूहं परितः क्षिपंश्च ।
ददातु नेत्रद्वितयप्रमोदं श्रीशान्तितीर्थाधिपतिर्मृगाङ्कः ॥ ३
शिवाय भूयादपुनर्भवाय शिवाङ्गजन्मा स शिवालयो वः ।
जन्मप्रभृत्येव न यस्य कस्य ब्रह्मव्रतं विश्रुतमेतदत्र ॥ ४
अष्टमूर्तिरिव भाति यो विभुर्नेत्रनागमगिराजिविम्बितः ।
दर्पकोपचितिविच्युतिक्षमः क्षेममेष तनुतां जिनः स वः ॥ ५
यन्नाममन्त्रवशतो ऽपि शरीरभाजां नश्यन्ति सामजघटा इव दुष्कृतौघाः ।
पादाग्रलाञ्छनमृगेन्द्रभुवा भियेव देवः स वः शिवसुखानि तनोतु वीरः ॥ ६
सा भारती यच्छतु वाञ्छितानि यस्याः प्रसादात्कवयो वदन्ति ।
प्रबन्धवासः सुगुणाभिरामं न यस्य मूल्यं न च जीर्णता च ॥ ७
भास्वन्तमस्यन्तमुदा द्विधा वं गुरुं तमस्तोमहरं प्रणौमि ।
गोसंगतो यस्य भवत्यवश्यं विकस्वरं ज्ञानसरोजमेतत् ॥ ८
कुवलयमालेव कथा कुवलयमालाह्वया कुवलये ऽस्मिन् ।
अर्थप्रपञ्चपरिमलपरिमिलिताभिश्चरोलम्बा ॥ ९
दाक्षिण्यचिह्नमुनिपेन विनिर्मिता या प्राक् प्राकृता विबुधमानसराजहंसी ।
तां संस्कृतेन वचसा रचयामि चम्पूं सद्यः प्रसद्य सुधियः प्रविलोकयन्तु ॥ १०

The references 1), 2), etc. are to the numbers of the lines of the text, put on both the margins. 1) After the symbol of *bhale*, which looks like Devanāgarī ६०, P opens thus अर्हं ॥ श्रीगौतमाय नमः ॥ नन. श्रीह्रीदेव्यायै ॥ नमः श्रीवृद्धकुवलयमालाकथाविधायिने श्रीदाक्षिण्यचिह्नसूरिप्रवराय ॥ ओं अर्हं ॥ आदित्यवर्णं etc ; B has its opening folios missing; C is made to open thus : ॥ अर्हं ॥ न्यायाम्भोनिधिश्रीमद्विजयानन्दसूरीश्वरपादपद्मेभ्यो नमः ॥ श्रीमद्रत्नप्रभसूरिविरचिता कुवलयमालाकथा । आदित्यवर्णं etc. 12) P विभुर्नाम ('र्नाम ?) 13) P विच्युतिक्षमः 15) P ते वः for देवः. 18) P द्विधातुं गुरुं 19) P नान for ज्ञान. 22) P प्राग् प्राकृता

§ २) गतिचतुष्टयसंभूतप्रभूतदुष्कृतमयापारसंसारसागरे परिभ्रमता जन्तुना महता कष्टेन मनुष्यभवः प्राप्यते। तत्रापि दुर्लभप्राप्तपुरुषत्वेन सत्पुरुषेण पुरुषार्थेष्वादरः कर्तव्यः। ते पुनस्त्रिरूपाः। धर्मोऽर्थः कामः। केषांचिन्मोक्षश्चेति। एतैर्विरहितस्य पुरुषस्य महद्दर्शनाभिरामस्यापि केवलं निष्फलं जन्मेति। यतस्तेषु च विशेषत एव धर्मः श्रेयस्तरः। स पुनस्तावद्बहुविधो लोकप्रसिद्धश्च। सर्वेषां मणीनामिव कौस्तुभः, कुञ्जराणामिव सुरगजः, सागराणामिव क्षीरसागरः, नृणामिव चक्रवर्ती, शाखिनामिव कल्पशाखी, शैलानामिव सुमेरुः, सुराणामिव देवेन्द्रः, तेषां धर्माणामुपरि विराजते जिनेन्द्रप्रणीतो धर्मः। स च चतुर्विधो दानशीलतपोभावनाभेदैः। तत्र प्रथममेव प्रथमतीर्थपेन प्रथितपृथुमहिम्ना धनसार्थवाहभवे यतिभ्यः प्राज्यमाज्यं ददता रोपितो दानधर्मः। ततः सिद्धगन्धर्वादीनां प्रत्यक्षं प्रतिज्ञां समाश्रयता भगवता सर्वं मम पापमकरणीयमिति प्रकटीकृतः शीलधर्मः। वर्षोपवासस्थितेन प्रकाशितो लोके तपोधर्मः। तथैकान्ताशरणत्वकर्मवर्गणाबन्धमोक्षनारकतिर्यग्गतिनरामरगमनागमनदुःखसुखधर्मशुक्लध्यानादिभावनां भावयता भगवता निवेदितो भावनाधर्मः। ततोऽस्मादृशस्तादृशैर्दीनादिभिस्त्रिभिर्दूरत एव परित्यक्ताः। यतः सत्त्वसंहननवर्जिताः। तस्मादेष संवेगकारको भावनाधर्मः सुखकरणीय इति। यतः सदा सत्पुरुषालीकदोषप्रवृत्तिपराः प्रमादपरवशचेतसो दुर्जनपार्श्ववर्तिनः परमर्ममार्गानुसारिणस्तिष्ठामः, ततः श्रीमज्जिनेन्द्रश्रमणपुङ्गवसत्पुरुषगुणग्रामाभिरामोत्कीर्तनेन सफलीक्रियते जन्मेति। अन्यच्च, ये च पूर्वं पादलिप्त-शातवाहन-षट्कर्णक-विमलाङ्क-देवगुप्त-चन्द्रिक-प्रभञ्जन-श्रीहरिभद्रसूरि-प्रभृतयो महाकवयो बभूवुः। येषामेकैकोऽपि प्रबन्धोऽद्यापि सहृदयानां चेतांस्यनुहरति। ततः कथं तेषां महाकवीनां कवित्वतत्त्वपदवीमनुभवामः। यद्घूर्णनामलालाभिर्मदोन्मत्ताः करिणो वध्यन्ते, यदि वा तुच्छगुञ्जाफलैरनुपमानां विद्रुमाणां शोभा प्राप्यते, यदि वा काचशकलैर्वैडूर्यमणिप्रभा प्रकाश्यते, यदि वा भुजाभ्यामुभाभ्यामम्भोधिस्तीर्यते, यदि वा काञ्चनगिरिस्तुलया तोल्यते, ततश्चतुरचेतसां चमत्कारिणी कथा मादृशैरपि समुद्गीर्यते। परमियं तु न कवित्वमदेन, न च शब्दशास्त्रप्रावीण्येन, न च साहित्यसौहित्येन, न च कर्कशतर्ककौशलेन, किंत्वात्मनो विनोदाय। सा च पञ्चधा सकल-खण्ड-उल्लाप-परिहास-वराख्यादिभिः कथाभिः। एताः कथाः सर्वा अपि प्रसिद्धाः। एतासां लक्षणधरा संकीर्णकथा ज्ञातव्या। अथ संकीर्णकथैवोच्यते। सापि त्रिविधा धर्मार्थकामकथाभिः। ततो धर्मकथैव भण्यते। सा च धर्मकथा चतुर्विधा, आक्षेपिणी १ विक्षेपिणी २ संवेगजननी ३ निर्वेदजननी ४ चेति। तत्राक्षेपिणी मनोऽनुकूला १, विक्षेपिणी मनःप्रतिकूला २, संवेगजननी ज्ञानोत्पत्तिकारणम् ३, निर्वेदजननी वैराग्यजनका ४। ततः प्रस्तुतकथाशरीरमुच्यते। तच्च कीदृशम्। सम्यक्त्वलाभगुरुतरं परस्परनिर्व्यूढसुहृत्कार्यं निर्वाणगमनसारमेतद् दाक्षिण्यचिह्नेन सूरिणा निर्मितम्। यथा स कथास्वामी कुवलयचन्द्रो जातः। यथा च प्राक्संगतेन देवेन हृतः। यथा च तेन सिंहो देवः साधुश्च दृष्टाः शून्ये कानने। यथा स पूर्वजन्म पञ्चानामपि जनानां मुनिमुखाच्छुश्राव। यथा स सिंहश्च सम्यक्त्वं प्रतिपन्नौ। यथा स्वर्गाच्च्युताः परेऽपि स कुमारश्च दुस्तपं तपो विधाय स्वर्गमार्गमगमन्। तत्र विविधान् भोगान् भुक्त्वा यथा पुनर्भरतक्षेत्रे समुत्पद्यान्योन्यमजानन्तः सन्तः सर्वेऽपि केवलिना बोधिताः। श्रामण्यं च निरन्तरं प्रपाल्य संविग्नास्तपस्तीव्रं निर्माय कर्म विनिर्मथ्य यथा मोक्षलक्ष्मीमीयिवांसः। तत्सर्वमपि प्रसन्नाया ह्रियो देवताया मुखतः श्रुत्वा कुवलयमालायां कथायां पूर्वकविना निबद्धम्। तथात्राप्यसारवचसापि मया भण्यमानं महात्मभिः श्रोतव्यम्। यतः,

निस्तेजसोऽपि माहात्म्यं महानर्पयति श्रितः। भर्गसंसर्गतः पश्य पावित्र्यं भस्मनोऽपि ॥ ११
सर्वथैव परित्याज्यः स दूराद्दुर्जनः सताम्। द्विधा स्वेनार्पितेनापि यः परं कुरुते द्विधा ॥ १२
तद्विहाय तयोश्चर्चां स्वस्वकार्यविहस्तयोः। अस्याः कथायाः संक्षेपः क्रियते स्वार्थसिद्धये ॥ १३

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2) P om सत्पुरुषेण, P पुनस्त्रिरूपा धर्मार्थकामा। 3) P रामस्यापि सैव केवलं 7) P तपोभावभेदैः 8) P धनसार्थभवे, P प्राज्यमाघ 13) P परवशचेतसे पार्श्वदुर्जनपार्श्ववर्तिन 15) P षट्कार्णक 18) P यदि तुच्छ 20) P चमरिणी कथा 28) P प्राग्संगतेन 34) P तथा अत्रापि असारवचसापि 36) a explains भर्गसंसर्गेन as शिवसंसर्गादित्यर्थः in a footnote

§ ३) तथाहि । जम्बूद्वीपे द्वीपे धर्मवारणसधर्मणि षट्खण्डभरतक्षेत्रस्य दक्षिणार्धे मध्यमदेशावनीमौलिमण्डनमणिर्विनीता नाम नगरी । या महापुरुषनाभिजन्मनो जिनेश्वरस्य समेतवासवकृतराज्याभिषेकानन्तरं संप्राप्तनलिनीदलनिक्षिप्तवारिव्यापृतकरमिथुनरूपर्यस्तचरणयुगलाभिषेकदर्शनसहर्षहरिप्रजल्पितसाधुविनीतपुरुषाङ्किता विनीतेति प्रसिद्धा तदाभवत् । यत्र च शक्रः स्वयं प्रमुदितचेता भक्तिभरनिभृतो वासनावासितान्तःकरणो ऽनन्तमहिमामेयगाङ्गेयच्छायकायश्रीनाभेयस्य समुच्छ्रितमपनीतहृद्याबसादं प्रासादं कारयांचकार । या चानन्तप्रवरसुरभुवननिवहाग्रध्वजाञ्चलैः करैरिव मत्सदृशी पुरी नापरास्ति [इति] निवेदयतीव । यत्र शुभ्रशरदभ्रविभ्रमधारिणि स्फुटस्फाटिकमयान्यभ्रंलिहाग्राणि हर्म्याणि सुरपथपथसंचरिष्णोरुष्णांशोरपि विरचयन्ति स्यन्दनस्खलनम् । यत्र द्विमुखो मृदङ्गः, तीक्ष्णो मण्डलाग्रः, भ्रमणशीलो मधुकरः, सकलङ्कश्चन्द्रः, प्रवासी राजहंसः, चित्रलो मयूरः, अविनयी बालः, चपलः प्लवगः, परोपतापी ज्वलन एव न पुनर्जनः । यत्र च स्पर्श एव प्रस्तरः, पीयूषमेव जलम्, छायाद्रुम एव द्रुमः ।

वर्ण्यते सा कथं देवैः किल शक्रनिदेशतः । या श्रीमन्नाभिपुत्रस्य निवासार्थं विनिर्ममे ॥ १४
यां वीक्ष्य पथिका नैककौतुकानां निकेतनम् । प्रवासालापवैधुर्यं स्वप्रियाणां विसस्मरुः ॥ १५
तद्वस्तु नास्ति यत्तत्र प्राप्यते प्राणिभिः सुखम् । यत्कथास्वपि वर्तेत तत्सर्वमपि वीक्ष्यते ॥ १६
यत्र वक्राङ्गता हंसे मत्स्ये च स्वकुलक्षयः । अरिष्टं सूतिकागेहे जने नैव कदाचन ॥ १७
राजन्ते यत्र कासारा नराश्च कमलाश्रिताः । सद्वृत्तशालिनः स्वच्छाः सच्छाया द्विजभूषिताः ॥ १८
यन्मृगाक्षीमुखाम्भोजलावण्येन विनिर्जिता । तपस्यतीव त्रपया सरोजालिः सरोजले ॥ १९
अनन्तवैभवोपेतनिकेतोन्नतकेतनैः । छायायां यत्र मार्तण्डमण्डलं न दृशां पथि ॥ २०

§ ४) तत्र दृढवर्मा नाम राजा । यः सरलो दाक्षिण्यनिधिर्दानशौण्डो दयालुः शरणागतवत्सलः प्रियंवदः [च] । यस्तु दौर्गत्यशीतसंतापितानां दहनः, न पुनर्दहनः; सुजनवदनकमलाकराणां तपनः, न पुनस्तपनः; घनसमयः स्वजनकदम्बानाम्, शरदागमः प्रणयिजनकुमुदवनस्य, हेमन्तः प्रतिपक्षलक्षकामिनीकमलिनीनाम्, शिशिरकालः सौधयुवतीजनकुन्दलतानाम्, सुरभिर्मित्रकाननानाम्, ग्रीष्मः शत्रुजलाशयानाम्, कृतयुगावतारो निजक्षितिमण्डले, कलिकालो वैरिनरेन्द्रराज्येषु, संतुष्टः स्वकलत्रेषु, न पुनः कीर्तिषु; लुब्धो गुणग्रामेषु, न पुनरर्थेषु; गृद्धः सुभाषितेषु, न पुनरकार्येषु; सुशिक्षितः कलासु, न पुनरलीककपटचाटुवचनेषु । तस्य करालकरवालधाराविदारितवैरिवारणकुम्भस्थलीगलितमुक्ताफलविभूषिताखिलक्षितितलस्य सर्वत्रास्खलितप्रसृतनिस्सीमप्रतापतपनशोषिताशेषविपक्षलक्षकीर्तिसरसीविसरस्य शरच्चन्द्रचन्द्रिकावदातगुणसंघातस्य निरवधिसौभाग्यलक्ष्मीकटाक्षलहरीलक्षितसाभिलाषचपुर्वैभवस्य नम्रानेकनरेश्वरशिरःश्रेणिमणिमुकुटतटोद्भवप्रभाजालपिञ्जरितपादारविन्दस्य प्रतापाक्रान्तदिक्चक्रवालप्रान्तविश्रान्तशासनस्य मधुमथनस्येव कमला, कुमुदबन्धोरिव कौमुदी, निरुपमरूपतिरस्कृतसुरसुन्दरीसार्था अनन्यसामान्यपुण्यलावण्योपचिता अविकलकलाकलापकलिता सदा सद्धर्मध्यानदत्तावधाना सर्वान्तःपुरप्रधाना समग्रगुणग्रामाभिरामा प्रियङ्गुश्यामा स्वयंवरपरिणीता कान्ता कान्ता बभूव । अथ तस्य तया साकं नाकेश्वरस्येव शच्या विषयसुखमनुभवतः को ऽपि कालो व्यतिचक्राम ।

§ ५) अन्यदा चाभ्यन्तरसभासीनस्य तस्य भूपस्य कतिपयमन्त्रिजनपरिवृतस्य स्नेहवशप्रियाप्रतिष्ठितवामपार्श्वस्य वाहुलतावलम्बितवेत्रलता प्रतीहारी समाययौ । तया विनतया भूपतेः पदपद्मयुग्ममयुग्मभक्त्या विज्ञप्तम् । 'देव, एष शबरसंज्ञसेनापतिपुत्रः सुषेणाख्यस्तदा देवस्यैवाज्ञया मालवनरेन्द्रविजयार्थं ययौ स सांप्रतं द्वारि स्वामिनश्चरणाम्बुजदर्शनमभिलषन्नस्ति' । राज्ञोक्तं 'प्रविशतु' इति । 'यदाज्ञापयति देवस्तत्प्रमाणम्' [इति] वदन्त्या तया प्रवेशितः सेनानीः । स च नृपं विलोक्य किंचिद्भूभागमुपसर्प्य ननाम । राज्ञापि 'आसनमासनम्' इति जल्पता दक्षिणकरतलेनोत्तमाङ्गं परिस्पृश्य संमानितः । ततो विरचितदेवीप्रणामः स सकलसामवायिकानामनतिदूरे यथोचितविष्टरे निषसाद । अथ पृथ्वीभृता तमासनासीनं सुषेणं निरीक्ष्य हृदयाभ्यन्तरप्रवर्तितप्रमोदामृतपूरितनिष्यन्दबिन्दुसंदोहमिव

12) P निर्मे° 13) P पथिकानेक 16) P सत्कथा 19) P C तपस्वी 20) P दृष्टो न, P दृश्यो न 23) P कलित्रे 24) P लब्धो for लुब्धो 28) P भटोद्भवाभा 30) P अविकलसत्कलाकलाप 31) C inter. सकल° प्रवीणा & प्रियङ्गुश्यामा 33) C B शब्द मन्त्रिस्थ बहु 34) C प्रतिहारी 35) P तत्सांप्रतं. 36) P द्रष्टुं समभिल° 39) P मुत्रकरूप 40) P om. पृथ्वि, C B °न्तरे प्रमोदामृतपूरितेन हर्षोत्फुल्ली विमुग्धता मुखेन

मुञ्चता स्निग्धधवलपक्ष्मलचलन्नयनयुगलेन 'सुषेण, कुशलं तव' इत्यपृच्छि। तेनोक्तं 'देवचरणयुगलदर्शनेनापि सांप्रतं मम क्षेमम्' इति। नृपेणोक्तं 'मालवनरेश्वरेण सह भवतां को वृत्तान्तः समभूत्'। ततः सुषेणः प्रोवाच। 'देवपादानामादेशेन तदा चतुरङ्गबलेन मालवपतिना समं संग्रामः समजनि। तावद्देवप्रतापेन प्रसर्पता मत्सैन्येन रिपुबलं भग्नम्। सैनिकैस्तदीयं सर्वस्वमपि स्वीचक्रे। तस्यान्तःस्थितो ऽबालचरितो बाल एकः पञ्चवर्षदेशीयस्तन्नृपतिसुतः स्वशक्त्या युध्यमानो ऽस्माभिर्गृहीतः। स एव सांप्रतं द्वारदेशे ऽवतिष्ठते।' ततो भूपतेरादेशलेशेन मालवनरेन्द्रनन्दनो महेन्द्रनामा स्फुरत्सौभाग्यसुभगः पुण्यलावण्यावयवश्रीश्चम्पककुसुमतनुरतनुगुणग्राममन्दिरं भविष्यन्महागन्धगज इवादीनैर्दृष्टिपातैर्विलोकयन्नास्थानमुपनृपमाजगाम। ततो राज्ञा विलसत्स्नेहनिर्भरहृदा दीर्घतरभुजादण्डाभ्यां गृहीत्वा निजोत्सङ्गे निवेशितः। भूपतिस्तं निरीक्ष्य प्रमुदितमनाः समुद्र इव चन्द्रमसं स्वयं परिरभ्य बभाषे। 'अहो, वज्रकठिनमानसो ऽस्य जनको यो ऽद्याप्यस्य वियोगे जीवति'। देव्यपि कुमारं देवकुमारमिव पश्यन्ती पुत्रमिव स्नेहं बिभ्रती जल्पितवतीति। 'धन्या सा युवतिर्यस्याः कुक्षौ रोहणगिराविव गुणैरसमं पुनरत्नम्। दारुणा सा या सुतविरहे आत्मानं बिभर्ति।' सचिवेश्वरैरुक्तम्। 'किं करोत्वेषः, ईदृश एव विधिपरिणामः। तव सुकृतविलसितं चैतत्।' अपि च।

भवेयुर्न भवेयुर्वा कस्य कस्यापि भूस्पृशः। अतीव स्युः पुनः पुण्यवशतः सर्वतः श्रियः॥ २१

§ ६) अत्रान्तरे स चाभ्यन्तरगुरुदुःखज्वलनज्वालावलीतप्तचित्तो बाष्पाश्रुभी रोदितुं प्रवृत्तः। ततस्तस्य महीभृतःससंभ्रमजलतरङ्गास्फालितशतपत्रमिव समुदितोदयाचलचूलावलम्बिमार्तण्डमण्डलकिरणगणाहतदिवसधूसरशशधरबिम्बमिव दीप्रप्रदीपप्रभापराभूतमालतिप्रसूनमिव बालस्यास्यं पश्यतः किंचिच्चित्ते 'महद्दुःखम्' इति वदतः प्रसृतबाष्पजलार्द्रं नयनयुगमभूत्। प्रकृतिकरुणहृदयाया देव्या अपि क्षणमश्रुबिन्दुसंदोहेन निपतता कुचकलशोत्सङ्गे हारलीलायितमलंचक्रे, मन्त्रिजनस्यापि पतितश्चाश्रुप्रसरः। 'अहो अतुच्छगुणवत्सल वत्स स्वच्छचित्त, मा विषादस्यावकाशी भव' इति जल्पता भूभृता स्वदुकूलाञ्चलेन बालस्य विमलीकृतं वदनकमलम्। ततः परिजनोपनीतशीतलजलेन कुमारस्य स्वस्य च नयनानि प्रक्षालितानि देव्या मन्त्रिगणेन च। राज्ञा भणितम्। 'भो भोः सुरगुरुप्रमुखाः सचिवेश्वराः, भणत किं कुमारेण ममोत्सङ्गसंगिना रुदितम्।' तत एकेनोक्तम्। 'किमत्र ज्ञेयम्। यत एष खलु बालः पितृमातृवियुक्तो विषण्णचित्तः, अत एतेन रुदितम्।' अपरेणोक्तम्। 'देव, त्वां विलोक्य निजपितरौ हृदि स्थिताविल्यनेन रुदितम्।' अन्येन च भणितम्। 'देव, तथा अस्मिन् समये सम्यग् न ज्ञायते यदस्य बालस्य पितरौ किमवस्थान्तरमनुभवतः, अतो ऽनेन दुःखेन रुदितम्।' राजापि जजल्प। 'किमत्र विचारेण, इममेव पृच्छामः।' भणितश्च भूपतिना। 'पुत्र महेन्द्रकुमार, कथय कथं त्वयाश्रुपातः कृतः।' ततः कुमारेण किंचित्सगद्गदं गम्भीरमधुराक्षरं भणितम्। 'पश्यत विधिविलसितम्, यत्तादृशस्यापि तातस्य पुरन्दरसमविक्रमस्य राज्यभ्रंशः समभवत्, तथाहं च शत्रुजनस्योत्सङ्गसंगतः शोचनीयतामगमम्, ततो मयानेन मन्युना बाष्पप्रसरो रोद्धुं न शक्यते।' अथो भूभृता तद्वक्त्रनिर्गतवाक्यविसरसाक्षिप्यमाणमनसा भणितम्। अहो बालस्यामानो ऽभिमानः, अहो सावष्टम्भत्वम्, अहो वचनविन्यासः, अहो स्फुटाक्षरालापत्वम्, अहो कार्याकार्यविचारणं चेति सर्वथा विस्मयनीयमेतत्। यदेतस्याप्यवस्थायामीदृश एव बुद्धिविभवः।' इति जल्पता भूभृता वीक्षितानि सचिवेशाननानि। मन्त्रिभिरुक्तम्। 'देव, को ऽत्र विस्मयः। यथा गुञ्जाफलप्रमाणो ऽपि ज्वलनो दहनस्वभावः, सिद्धार्थमात्रो ऽपि रत्नविशेषो गुरुरेव, तथैते महावंशप्रसूता राजपुत्राः सत्त्वपौरुषमानप्रभवैर्गुणविभवैः सह संवर्धितदेहा एव भवन्ति। अन्यत्, देव, नैते प्रकृतिपुरुषाः, किंतु देवत्वच्युताः सावशेषशुभकर्माणो ऽत्र जायन्ते।' ततो महीभृता जल्पितम्। 'एवमेवैतत्, नात्र संदेहः' इति। भणितश्च सानुनयं कुमारः। 'वत्स, मा चिन्ताचान्तमना भव। यथाहं भवतां रिपुस्तत्सत्यम्, न पुनः सांप्रतम्। यदा त्वमस्मन्मन्दिरे समागतस्तदाप्रभृत्येव त्वद्दर्शनमात्रेणापि स त्वत्पिता नृपतिर्मित्रं जातः। भवान् मम पुत्र एव। एवं परिज्ञायाधृतिं मा कार्षीः। मुञ्च प्रतिपक्षबुद्धिम्। अभिरमस्व वत्स, स्वेच्छयात्मनो निकेतने यथा, सर्वमेव भव्यं भावि' इति भणित्वा नृदेवेन कुमारस्य वक्षःस्थले स्वकण्ठकन्दलादुत्तार्य निर्मलमुक्ताफलहारो निक्षिप्तः, दत्तानि च क्रमुकफलफालीकलितनागवल्लीदलानि। तेन 'महाप्रसादः' इति भणित्वा तत्सर्वं

स्वीचक्रे। अर्पितश्च देवगुरोः सचिवाधीशस्य भणितश्च। 'तथा त्वयैव उपचरितव्यो यथा कदाचन सौवपित्रोर्न स्मरति, सर्वथा तथा कर्तव्यं यथा ममापुत्रस्यैव पुत्रो भवति' इति। ततः किंचित्कालं स्थित्वा राजा भद्रासनात्समुत्तस्थौ। कृतदिवसव्यापारस्य तस्यातिक्रान्तो वासरः।

§ ७) अथान्यदिवसे बाह्यास्थानमण्डपमुपगतस्य दृप्तनरेन्द्रमण्डलीपरिगतस्य तस्य भूपतेः सुरगिरेरिव कुलशैलमध्यगतस्यागता धौतधवलदुकूलयुगलनिवसना मङ्गलग्रीवासूत्रमात्राभरणशोभमाना सुमङ्गला नामान्तःपुरमहत्तरा, दृष्टा च राज्ञा प्रौढराजहंसीव ललितगतिमार्गा। सा च कञ्चुकिनी नृपतेर्दक्षिणकर्णे किंचिन्निवेद्य निर्गतवती। ततो भूधवः स्वयमनल्पविकल्पसंकल्पदोलायमानहृदयः क्षणमास्थाने स्थित्वा विसर्जिताशेषसेवकलोकः कण्ठीरवपीठादुत्थितवान्। प्रियङ्गुश्यामाभवनं प्रति प्रचलताचलापतिना चिन्तितम्। 'अहो, सुमङ्गलया कथितं यदद्य देव्या बहुधा विविधभङ्गीभिर्भणितयापि परिजनेनालङ्कारो ऽपि न कलयांचक्रे आहारो ऽपि न, केवलममानो मान एवावलम्बितः। किं पुनर्देव्याः कोपकारणम्। अथवा स्वयमेव चिन्तयामि, यतः स्त्रीणां स्वभावत एव पञ्चभिः कारणैः कोपः समुत्पद्यते। तद्यथा प्रणयस्खलनेन १, गोत्रस्खलनेन २, अविनीतपरिजनेन ३, प्रतिपक्षकलहेन ४, श्वश्रूसंतर्जनेन ५। तत्र तावत् प्रणयस्खलनं न, येन मम जीवितस्याप्येषैव स्वामिनी तिष्ठत्वन्यस्येति। अथ गोत्रस्खलनमपि न, येनास्याश्चैवाह्वया सकलान्तःपुरपुरन्ध्रीजनमपि व्याहरामि। अथ परिजनो ऽपि कदाचन ममाज्ञालोपी भवति न पुनर्देव्याः। प्रतिपक्षस्खलनमपि न, येन सर्वो ऽप्यन्तःपुरजनो देवतामिव देवीं मन्यते। शेषं श्वश्रूमण्डलं दूरत एव न, येनास्माकं माता महामहीपतेरग्रे ऽग्निमाविश्य देवी भूतेति। ततः किं पुनरेतद्भवेत्।' इति चिन्तयन् भूपतिर्देव्या वासवेश्म प्रविवेश। न पुनस्तस्य सा लोचनगोचरतां जगाम। नृदेवेन पृष्टा चेटिका कापि 'कुत्र देवी' इति। तया निवेदितम्। 'देव, देवी कोपौकसि प्रविष्टा।' तत्र भूमीविभुर्ययौ। दृष्टानेन देवी हस्तिनोन्मूलितेव कमलिनी, भग्नेव वनलता, प्रोत्क्षिप्तेव कुसुममञ्जरी। ततस्तां प्रेक्षमाणः क्षितिपतिस्तस्याः सविधवर्ती बभूव। तत आसनात्सविनयमलसायमाना चारुलोचना समुत्तस्थौ, निजमासनमदाच्च। उपविष्टो राजा देवी च। ततः पृथ्वीपतिरुवाच। 'प्रिये कोपने, किमेतदकारणे चैव शरत्समयवारिधाराहतसरोजमिवोद्वहसि वदनाम्बुजम्। नाहं किंचिदपराधं स्वस्यान्यस्य वा स्मरामीति। ततो मनः प्रसन्नतामानीय निवेदय। किं मया न तव संमानितो बन्धुजनः, किं वा न पूजितो गुरुजनः, किं वा न संतोषितः प्रणयिवर्गः, अथवा न विनीतः परिजनः, अथ प्रतिकूलः सपत्नीसार्थः, येन कोपमवलम्ब्य स्थितासि।' ततस्तद्वचः श्रुत्वा किंचित्सहास्यमास्यं निर्माय देवी सुधामुचं वाचमुवाच। 'देव, तव पदपद्मयुग्मप्रसादवशतः किंचिदपि न न्यूनमस्ति, किंत्वनेकभूमिनायकमौलिमुकुटमाणिक्यकोटिनिघृष्टचरणयुगस्यापि तव प्रणयिनी भूत्वात्र वीक्षापन्ना जातास्मि। यादृशास्तस्यास्तरलदृशः पुण्यवत्यास्तनूद्भवः स्नेहभाजनं महेन्द्रकुमारस्तादृशो मम मन्दभाग्यायास्त्वयि नाथे सत्यपि नास्तीत्येतद्भावयन्त्याः स्वस्योपरि निर्वेदः, तवोपरि च मम कोपः समजायत' इति। ततो विस्मयस्मेरचेतसा नीतिप्रचेतसा विशामीशेन चिन्तितम्। 'पश्यताविवेकित्वं महिलाजनस्य यदलीकासंबद्धप्रलपितैरीदृशैर्ह्रियन्ते कामिनीभिः कामुकजनस्य चेतांसि।' ध्यात्वेत्युक्तम्। 'देवि, यदेतत्तव कोपकारणमत्र क उपायः। दैवायत्तमेतद्, नात्र पुरुषकारस्यावसरो नान्यस्य चेति। यतः,

अनुद्यमाय क्रुध्यन्ति स्वजनाय कुबुद्धयः। दैवायत्ताः पुनः सर्वाः सिद्धयो नेति जानते ॥ २२

§ ८) तावदेवंविधे व्यवस्थिते कथमकारणे कोपमवलम्बसे।' देव्या विज्ञप्तम्। 'नाथ, नाहमकार्ये कुपिता, किंतु कार्य एव। किं यदि महीपतिरुद्यमं विधाय देवतामाराध्य संततिं याचते ततः कथं मनोरथाः प्रमाणकोटिं नाटीकन्ते, अतः प्रसीदतु मम मन्दभागिन्याः स्वामी देवताराधनेन' इत्युक्त्वा चरणकमलयुगले निपतन्ती राज्ञा भुजाभ्यां धृत्वा प्रोक्ता। 'कान्ते, यत्त्वं वदसि तदवश्यं विधास्ये सर्वथैवाधृतिं मुञ्च। परित्यज संतापम्। कुरु भोजनम्। भज पञ्चगोचरसंभवं सुखम्। प्रिये, निशितासिधारया त्रिनयनस्य पुरो हुत्वा स्वमांसं, कात्यायन्या अग्रतः शिरसा बलिं दत्त्वा वा, महाश्मशाने भूतप्रेतपिशाचादिकं कमपि साधयित्वा, विधिना वा पुरन्दरमपि समाराध्य मया तनुजो याचनीय एव।' इति भूपवचनं समाकर्ण्य हर्षप्रकर्षप्रवृत्तसर्वाङ्गरोमोद्गमा प्रोत्फुल्लवदनाम्बुजा देवी समजनि। ततो नृपतिरुत्थाय कृतमज्जनभोजनविधिर्विधिवित् मन्त्रिगणं समादिदेश। 'भो भोः सुरगुरुप्रमुखाः सचिवाः,

1) P दरा कला उस 3) P व्यापारस्यातिक्रान्तो 13) P अथा गोत्र 16) P माता महीपते. 22) P धारासतसिरोजमुद्वहसि, CS सन्दरास्त 23) P सन्मानितो 31) P कुर्दति 35) P कार्ये एव च। 39) CS त्रिलोचनस्य पुरो 40) P शिरसा बलिं विनिवेद्य, P inter. भूतप्रेत- & विधिना, P सुतो for तनुजो 42) P विधिर्विधिवं, P भो भो

अथेदृशो वृत्तान्तः समभूत्'। देव्याः कोपकारणमात्मनः प्रतिज्ञारोहणं च कथयामास। मन्त्रिभिरुक्तम्। 'देव, यतः

अङ्गणवेदी वसुधा कुल्या जलधिः स्थली च पातालम्। वल्मीकश्च सुमेरुः कृतप्रतिज्ञस्य धीरस्य ॥ २३

तथा,

पराक्रमवतां नृणां पर्वतो ऽपि तृणायते। ओजोविवर्जितानां तु तृणमप्यचलायते ॥ २४

ततो देव, यत्त्वया चिन्तितं तत्तथैव। सुन्दरश्चैष ईदृशो देवस्याध्यवसायः। यतो भणितं पूर्वमुनिभिर्लौकशास्त्रेषु। यथा,

अपुत्रस्य गतिर्नास्ति स्वर्गो नैव च नैव च। तस्मात् पुत्रमुखं दृष्ट्वा पश्चाद्धर्मं समाचरेत् ॥ २५

अन्यच्च, देव सर्वाण्यपि कार्याणि पिण्डपानीयप्रदानादीनि पुत्रं विना न संपद्यन्ते पुरुषाणाम्। भण्यते च।

विद्यावतो ऽपि नो यस्य सूनुरन्यूनविक्रमः। वृथा तज्जन्म शाखीव पुष्पैराढ्यो ऽपि निष्फलः ॥ २६

तेन प्रधान एष स्वामिनः पराक्रमः। देव, तिष्ठन्तु सर्वे ऽप्येते शशिशेखरोपास्तिमहामांसविक्रयकात्यायन्याराधनप्रमुखाः प्राणसंशयकारिणः सुतप्राप्त्युपायाः। समस्ति स्वस्तिकारिणी महाराजवंशप्रसूतपूर्वपुरुषसांनिध्याध्यासिनी राज्यलक्ष्मीर्भगवती कुलदेवता। तामाराध्यामाराध्य पुनर्वरं प्रार्थयस्व'इति। ततो राज्ञा जल्पितम्। 'साधु मन्त्रिपुङ्गवाः' इति प्रोच्य भूपतिरासनादुत्तस्थौ मन्त्रिगणश्च।

§ ९) अन्येद्युः स पार्थिवः स्वयं पुष्यनक्षत्रयुतायां भूतेष्टायामशेषत्रिकचतुष्कादिषु रुद्रादीन् देवानभ्यर्च्य यक्षराक्षसादिभ्यो देवेभ्यो बलिं दत्त्वा दुःस्थितान्धककार्पटिकादीननुकम्प्य निर्मितस्नानक्रियः प्रावृतधौतधवलदुकूलयुगलः श्रीखण्डद्रवचर्चिताङ्गः कण्ठकन्दलन्यस्तसुमनोमनोरममालः परिजनधृतकुसुमबलिपटलिकोपचारसारः कमलादेव्यालयं प्रविश्य सपर्यां विरचय्य दर्भसंदर्भितस्रस्तरे निषण्णः कृताञ्जलिः स्तुतिं पपाठ।

पद्मनाभविभोर्वक्षःपद्मभ्रमरवल्लभे। विधेहि पुत्रपद्मां मे पद्मे पद्मासनस्थिते ॥ २७

ततो नरेश्वरो भक्तिभरनिर्भरहृदयस्त्रिरात्रं जितेन्द्रियः कुशमये स्रस्तरे स्थितवान्। तुरीयदिने च नृपो ऽजातदेवतादर्शनामर्षवशः श्यामलकुटिलललाटपट्टघटितभ्रुकुटीभङ्गभीषणाननो वामेन भुजादण्डेन गृहीत्वा कुन्तलकलापं दक्षिणबाहुधृतखड्गरत्नेन कन्धरायां यावत्प्रहारं दातुमारब्धवान् तावद्देवतया हाहारववाक्यपुरःसरं तस्य स्तम्भितो भुजादण्डः। राजापि यावदुन्नमितास्यः पश्यति तावद्वदनविधुसंनिधाने ऽपि विशेषविकचकरकमलपरिमलमिलदलिकुलझङ्कारमुखरितदिक्चक्रवाला कमलालया देवी राजकमला प्रत्यक्षीबभूव।

§ १०) तद्दर्शनसमुत्पन्नरोमाञ्चकवचो विस्मितवदनारविन्दः कृतप्रणतिः क्षितिपतिरासीत्। राजलक्ष्म्या भणितम्। 'भो नरेश्वर, निलक्षीकृतप्रतिपक्षलक्षवनितावैधव्यस्थूललक्षं कृपाणरत्नं ग्रीवायां किमित्यायास्यते।' नृपेणोक्तम्। 'देवि, यत्त्वया त्रिरात्राभ्यन्तरे मम निराहारस्यापि न निजदर्शनमदायि।' ततो राज्यश्रिया किंचिद्विहस्य प्रोक्तम्। 'वत्स, वद मया किं कार्यं तव' इति। अथो निगदितं मेदिनीशेन। 'देवि, प्रसादं विधाय सर्वकलाकलापनिलयः प्राज्यराज्यधुराधरणधौरेयः कुलमन्दिरावष्टम्भस्तम्भनिभः पुत्रः पवित्रगुणशाली दीयताम्।' ततः स्मित्वा राज्यकमला समुवाच। 'महाराज, किं को ऽपि कदाचन मयि पुत्रो भवता न्यासीकृतो ऽस्ति, येन मां प्रार्थयसे।' राज्ञोक्तम्। 'यद्यपि मया तनुजो न समर्पितस्तदवितथम्। परं कल्पलतासंनिधाने किमु को ऽपि बुभुक्षया विलक्षीक्रियते। स्वर्गापगापुलिनावस्थाने ऽपि किं तृष्णया बाध्यते। असपत्नचिन्तारत्नमासाद्यापि किं दौस्थ्येन दूयते। त्वयि दृष्टायां किं को ऽप्याधिबाधामनुभवति।' देव्या ऊचे। 'महाराज, मया परिहासः कृतः। सर्वगुणसंपूर्णः पूर्णिमाचन्द्र इव कलाकलापनिलयस्तवैकः पुत्रो भावी' इति भणित्वा राज्यलक्ष्मीस्तिरोदधे।

§ ११) ततो नृपतिर्लब्धराज्यश्रीप्रसादः श्रीदेवीगृहान्निर्गत्य निर्मितस्नानभोजनः सभायामुपविश्य मन्त्रिमण्डलमाकार्य च यथावृत्तं निवेदयामास। मन्त्रिभिर्जल्पितम्। 'देवगुरुप्रसादादेतद्भवतु।' ततः

1) P देव्याश्च कोप 5) O नृणां, P सर्वतोऽपि for पर्वतोऽपि 6) P सुन्दरश्च एव M सुन्दरश्च । एव 8) P B om. स्वर्गो नैव etc to समाचरेत् 9) O संपद्यते 11) B हरिशेखरो° 15) P स्वय मनुष्यनक्षत्र 17) O प्रावृतधौत, P चर्चितांगकंठ 18) P om कुसुम, P प्रस्तरे for स्रस्तरे 30) P राजश्रिया 32) Cg कुलमन्दिरस्तम्भावष्टम्भः पुत्रः प्रदीयताम्। ततः स्मित्वा 35) Cg विलक्षीक्रियते 37) P B °स्तवैकपुत्रो 39) P B श्रीदेवीगृहा 40) O प्रसादाद्भवतेतत्।

क्षमापरिवृढो दृढवर्मा दृढप्रतिज्ञ आस्थानादुत्थाय देव्यै वृत्तान्तमचीकथत् । देव्यपि हृष्टमानसा समजनिष्ट । राज्ञा समग्रे ऽपि नगरे वर्धापनमहोत्सवश्चक्रे । इतश्च घर्मांशुरपि करनिकरप्रसरेण तमःसमूहं निराकृत्यास्तसमस्तकिरणदण्डो ऽस्ताचलचूलावलम्बी बभूव ।

सति प्रभापतावस्त्रे न प्रभा तनयस्य मे । इति ध्यात्वास्तदम्भेन रविर्ग्रस्तः सरस्वता ॥ २८
विना जीवितनाथं तं किमन्यैरवलोकितैः । इतीव नलिनी जज्ञे निद्राणनलिनेक्षणा ॥ २९
तदन्धकारं समभूद्भूरवादपि भैरवम् । यत्र वर्णश्रियां लोपो जायते स्वः परश्च न ॥ ३०

ततः शय्यागृहान्तर्धौतधवलपटप्रच्छादिते मन्दाकिनीपुलिनतलिने तलिनोदरी प्रियङ्गुश्यामा समाराधितदेवगुरुचरणकमला प्रमीलामीलितचारुलोचना पाश्चात्ययामिनीयामे स्वप्ने ज्योत्स्नाप्रवाहसंभृतदिक्चक्रममन्दकुमुदानन्दप्रदं कलङ्कनिकलं बहलपरिमलार्पितालिकुलकलितया कुवलयमालया परिवृतं कलाभृतमद्राक्षीत् । तावत्प्राभातिकप्रहतमङ्गलमृदङ्गसंगतसंरावेण प्रबुद्धा । ततः स्वभावानुसदृशस्वप्नदर्शनरसवशप्रहर्षसमुच्छलद्रोमाञ्चकञ्चुकितया देव्या विनयावनतोत्तमाङ्गया यथादृष्टः स्पष्टः स्वप्नः क्षितिभर्तुः पुरो न्यवेदि । राजा तद्वाक्यमाकर्ण्य विस्मयस्मेरमनाः सुधासागरान्तस्थमिवात्मानं मन्यमानः प्रोवाच । 'प्रिये, यो राज्यलक्ष्म्या पुत्रवरः प्रदत्तः स सांप्रतं फलिष्यति ।' ततो देवी 'देवतानामनुग्रहेण राज्यश्रियो वरप्रभावेन गुणगुरूणां गुरूणामाशीर्वादेन च वाञ्छितं भवतु' इति जल्पन्ती कवीनामप्यगोचरं प्रमोदं प्रतिपेदे ।

§ १२) अथो महीनेता कृतावश्यकः समस्तसचिवाधीशैरलंकृतां स्वप्नपाठकैरन्वितां राजहंस इव सरसीं सभामलंकृत्य देव्या दृष्टं स्वप्नं निवेद्येति पप्रच्छ-'को ऽमुष्य फलविपाकः' । ततः स्वप्नपाठकैरुक्तम् । 'यथा किल महाराज, महापुरुषजनन्यः शशिसूर्यवृषभहरिगजप्रभृतीन् स्वप्नान् पश्यन्ति । तेन तस्येदृशस्य सकलकलाभृद्दर्शनस्य प्रधानपुरुषजन्म सूच्यते ।' राज्ञा भणितम् । 'देव्याः पुत्रजन्मफलं राज्यश्रिया वरेणैव निवेदितम् । यः पुनः शशी कुवलयमालया कलितस्तद्वयं पृच्छामः ।' ततो गदितं स्वप्नकोविदैः । 'देव, नूनमेषा तव दुहिता भविष्यति' इति । अथ देवगुरुणा मन्त्रिणा भणितम् । 'देव, युज्यत एतत् । यदि कुवलयमालेव चन्द्रतो विभिन्ना भवति ततः संभाव्यत एतत् । एषा पुनस्तमेव मृगाङ्कमवगूह्य स्थिता । तेनैषा काप्येतस्य राजपुत्रस्य पूर्वजन्मस्नेहप्रतिबद्धा कुवलयमालेव सर्वजनमनोहरा प्रियतमा भाविनी' इति । भणितं भूपेन 'संगतमेतत्' । ततः किंचित्कालं विद्वद्गोष्ठ्यामुपविश्य विशांपतिर्दिवसकृत्यकृते कृतवेदी समुदतिष्ठत् । अथ देवी तद्दिनमारभ्य लावण्यपुण्यावयवा परिजनस्य बहुमता साधुजनस्यानुकूला सर्वप्राणिगणे सानुकम्पा संपूरितदोहदसौहृदा सामोदा गर्भं द्यौरिवोद्वहन्ती विरराज ।

§ १३) अथ कियति काले व्यतीते तिथिकरणनक्षत्रसुन्दरे वासरे शुभे लग्ने होरायामूर्ध्वमुखायामुच्चस्थानस्थिते ग्रहचक्रे वृद्धाङ्गनाभिरनेकाभिः सततं रक्षाभिरुपचर्यमाणा, ताम्रपर्णीव मौक्तिकम्, रोहणभूरिव रत्नम्, वैडूर्यभूमिरिव वैडूर्यम्, प्राचीव चित्रभानुम्, मलयाचलावलेव चन्दनपादपम्, वारिधिवेलेव विधुम्, राजहंसीव विशदच्छदम्, प्रभापहतप्रदीपप्रभम्, विकस्वरवदनकमलम्, कुवलयदललोचनयुगलम्, सा पवित्रं पुत्रमसूत ।

ततो देव्यनुजीविन्यो हर्षोत्फुल्लदृशो भृशम् । अहंपूर्विकया श्रीमद्दृढवर्मान्तिकं ययुः ॥ ३१
वर्ध्यसे सुतजन्मस्य जन्मना देव संप्रति । इत्युक्त्वा भूपतिस्तासामभूत् प्रमोदमेदुरः ॥ ३२
दृढवर्मा महीपालस्तदा दानमदान्मुदा । तथा ताभ्यो यथा तासां दारिद्र्ये ऽभूद्दरिद्रता ॥ ३३
यथा प्राप्य निधिं को ऽपि भवेद्धर्षप्रकर्षभाक् । तथा तदा तनूजन्मजन्म भूपतिरप्यभूत् ॥ ३४
भूपः प्रवर्तयामास निःसामान्यं महोत्सवम् । महार्हामर्हतामर्हां कारयामास च स्वयम् ॥ ३५
सन्माना युवतीजातिस्तथोत्कर्षमनीयत । यथा दूर्वां नरेशो ऽपि शिरसा तृणमप्यधात् ॥ ३६

1) B also दृढवर्मा 2) B महोत्सवश्च चक्रे. 4) B प्रभापतावत्र न 6) B has a marginal note (on भैरवादपि) thus ईश्वरादपि । ईश्वरपक्षे वर्णा कृष्णगरुडादयोऽपि श्रियस्तासां लोप । अन्धकारपक्षे वर्णा नीलपीतादय । 7) P पटस्थगिते, P पुलिनतलतल्पे, C adds देवी after प्रियङ्गुश्यामा 9) B बहुल 14) P गुणगुरूणां आशी° 16) C कृतावश्यक प्रभाते मन्त्रि सह सभामुपविश्य स्वप्नपाठकानाहूय तेषां स्वप्नं पप्रच्छ कोऽमुष्य 19) CB ततोऽन्येन स्वप्नेन प्रभात for तेन etc. 21) C B देवगुरुमन्त्रिणा 22) P कुवलयमाला नैव विन्नो, B adds on the margin कदाचित् between कुवलयमाला and चन्द्रतो 23) P मृगाङ्कमवगृह्य स्थिता 25) B has a marginal gloss कृतकृत्य on कृत्यवेदी 26) P संपूरितदोहदसौहृदा, B has a gloss भेदं गर्भ on गर्भ 31) C, B वर्ध्यते, B इत्युक्ता नृपति 33) P B C दृढवर्मा or दृढधर्मा, but the spelling दृढवर्मा is uniformly adopted here 36) P भोदर्द प्रकर्षभाक्

पण्डितान् पूजयामास बालकांश्च नराधिपः । पाठकोलाहलोत्तालान् वहतः स्मृतिमातृकाः ॥ ३७
प्रीणयन्नर्थिनां सार्थमर्थैर्भुजबलार्जितैः । सूनोर्जन्मोत्सवं चारु चकार पुरि भूपतिः ॥ ३८

§ १४) ततो राजा समाकार्य वर्यं मौहूर्तिकं संमान्य पप्रच्छ । 'हंहो सांवत्सरिक, कथय कुमारस्य जन्मनक्षत्रग्रहाणां फलम् ।' दैवज्ञेन निवेदितम् । 'देव शृणु । आनन्दः संवत्सरः । ऋतुः शरत्समयः । मासः कार्तिकः । तिथिर्विजया । वारो बुधः । नक्षत्रं हस्तः । राशिः कन्या । योगः सुकर्मा । सौम्यग्रहनिरीक्षितं लग्नम् । संपूर्णबलाः सर्वे ऽपि ग्रहाः सौम्याः, एकादशस्थानस्थिताः पापग्रहाः । अपि च ।

वीक्षिते ऽत्र ग्रहैः सौम्यैर्मुहूर्ते स्फूर्तिशालिनि । चक्री वा चक्रितुल्यश्च सुतो जातो भवेदसौ ॥' ३९

नृपेणोक्तम् । 'गणक, कति राशयः, के वा राशिगुणाः ।' निवेदितं निमित्तविदा । 'देव, अवधारय । तद्यथा,

मेषो वृषाख्यो मिथुनश्च कर्कटः सिंहश्च कन्या च तुला च वृश्चिकः ।
धनुः प्रवीणैर्मकरश्च कीर्तितः कुम्भश्च मीनः कथिताश्च राशयः ॥ ४०

सांप्रतमेतेषु राशिषु जातस्य पुरुषस्य महिलाया वा गुणगण आकर्ण्यताम् ।

शूरः कृतज्ञो दीर्घोरुश्चण्डकर्मा पुनर्मृदुः । लोलचक्षुः प्रियः स्त्रीणां मेषजातो भवेन्नरः ॥ ४१
सत्यवादी शुचिर्दक्षो भोगी त्यागी मनोरमः । सुमित्रश्चारुगमनो वृषे जातो भवेन्नरः ॥ ४२
चलचक्षुश्च मिष्टाशो मैथुनासक्तमानसः । कर्णरोगी धनेनाढ्यो जायते मिथुने नरः ॥ ४३
शूरः कृतज्ञो द्रव्याढ्यः कृशाङ्गो गुरुवत्सलः । कोपनो ऽत्यन्तदुःखार्तः कर्के जातो भवेन्नरः ॥ ४४
अभिमानी क्षमाशीलो जननीजनकप्रियः । मद्यमांसरतो नित्यं सिंहजातो भवेन्नरः ॥ ४५
धृढभारे च धर्मार्थी सर्वलोकमतो धनी । कामिनीहृदयानन्दी कन्याजातो भवेन्नरः ॥ ४६
ईर्ष्यालुर्मित्रवात्सल्यपरो दुःखनिकेतनम् । स्फुटवाक्यो विरागी च तुलाजातो भवेन्नरः ॥ ४७
क्रूरः शूरः पिङ्गलाक्षो दर्पिष्ठो निष्ठुराशयः । धनी वियोगी पितृभ्यां वृश्चिके स्यान्नरः सदा ॥ ४८
मेधावी सत्यभाषी च सर्वलोकमनोहरः । धर्मभार्यः सुतेजस्वी धनुर्जातो भवेन्नरः ॥ ४९
दर्शनीयः सुधीर्विद्वान् पुत्रवान् दीर्घजीवितः । परदारपरस्त्यागी मकरे जायते नरः ॥ ५०
लोलदृष्टिर्गजाश्वाद्यासनो मानी विचक्षणः । पराक्रमी च तन्द्रालुर्जातः कुम्भे भवेत् पुमान् ॥ ५१
शूरः समुद्रगम्भीरः स्पष्टवाक्यस्तु कोपनः । युद्धप्रधानो गर्विष्ठो मीने जातो भवेन्नरः ॥ ५२

राजाप्येतदाकर्ण्य निमित्तविदो रूपकाणां सहस्रं प्रदाय समुत्तस्थौ । ततः प्रमुदितमना भूपतिर्द्वादशदिने समग्रमपि जनं संमान्य वासोभिः स्वप्नदृष्टकुवलयमालाधृतचन्द्रदर्शनानुसारेण तनुजस्य द्विधापि कुवलयचन्द्र इत्याख्यां वितीर्णवान्, अपरमभिधेयं श्रीदत्त इति । एवं धात्रीभिः पञ्चभिः परिपाल्यमानः समितिभिर्यतिधर्म इव कलाकलापेन प्रतिपच्चन्द्र इव, पितुर्मनोरथ इव प्रवर्धमानः, सहस्रकर इव दिग्वधूसंगसंगतः, सर्वैरपि करात्कारकरतलं संचार्यमाणो ऽतितृषितैरिवाशेषजनलोचनैः पीयमानः सुधामय इव निर्मितः प्रजापतिनाप्यपूर्वदेशीयः । समुद्रादप इव कुम्भभूः, दिनकरनिशाकरकरनिकरास्पृष्टे परिजनेनाप्यदृश्यमाने ऽमिलितगुरुजने विद्यागृहे यतिरिव जितेन्द्रियः, भोजनास्वादे ऽप्यकृतादरः, अनुकूलदुकूलयुगलपरिधाने ऽप्यदत्तावधानः, तिरस्कृतसुरासुरगुरुधिया कुशाग्रसमप्रचारिण्या मेधया द्वादशवर्षाणि यावत् कलाचार्यपार्श्वोपासीनता इव कलाशालिकलाविमलाः सकला अपि कला हेलया कलयामासिवान् ।

§ १५) अन्यदा च स कुमारः स्फारश्वारः परिलसद्विक्रमाधारः कृतमज्जनभोजनोपचारश्चन्दनानुलिप्तः प्रावृतैकक्षौमयुग्मः कण्ठनिक्षिप्तसुमनःस्रक् स्वसदृशप्रसाधनप्रसाधितोपाध्यायपृष्ठलग्नः पितुः पदपद्मयुग्मं नमस्कर्तुमुपागमत् । राजापि तं विलोक्य सकललोचनरोचनाकारं भास्वन्तमिव कमलखण्डो पश्चाच्छशाङ्कमिव रत्नाकरः स्मेरमनाः समभूत् । कुमारेण सविनयं प्रणतः क्षितिपस्तमुत्सङ्गे निवेश्य प्रोचिवान् । 'उपाध्याय, कुमारेण तत्रभवतो भवतः सकलो ऽपि कलाकलापः स्वीचक्रे ।' ततः कलाचार्येणोक्तम् । 'देव, कुमारेण मत्सकाशात्काधिदपि कला न गृहीताः । किंतु कुमारो मेधानिधिः

सकलाभिः कलाभिश्चिरादुत्कण्ठितचेतोभिर्वधूभिरिव वल्लभः प्रावृषि नदीभिरिवादीनाभिर्नदीनः स्वयं स्वीकृतः।' अथ नृपेणोपाध्यायं विधिना संभूष्य प्रोक्तम्। 'वत्स, तवातुच्छदुःसहविरहदहनसमुत्थचिन्ताधूमश्यामा यथार्थाभिधाना प्रियङ्गुश्यामा समजनि जननी ते, तत्तां प्रणम।' एवं समादिष्टः पुत्रः 'देवो यथा समादिशति' इति वदन् भूपतेरुत्संगात्समुत्थाय जननीं तदात्वविलोकनामन्दानन्दबाष्पभरस्रुतलोचनां समीपीभूय सविनयमाननाम। निःशेषमङ्गलोपचारं कृत्वा सुतं शिरसि चुम्बित्वा स्नेहेन देवगुरूणां सतीनां मातृणां प्रभावेन पितरमनुहरस्व' इति जल्पितवती यावद्देवी तावत्त्वरितमागत्य प्रणिपत्य च जनयित्रीं प्रतीहारी प्रोवाच। 'देवि, स्वामी स्वयमद्य वाहकेलिं कर्तुमतः प्रेष्यतां कुमारः।' ततो मात्रा स विसर्जितः क्षितिपसमीपमुपाजगाम। वसुधाधवेनोक्तम्। 'भो महासाधनिक, गरुडवाहनं तुरङ्गममुपनय महेन्द्रकुमारस्य। तथा यथार्हमुत्तमाँस्तुरगानपरेषां राजपुत्राणां नियोजय। ममापि पवनावर्तं तुरङ्गममर्पयेति। अपि च।

रत्ननिर्मितपर्याणं सौवर्णमुखयन्त्रणम्। अर्पयोदधिकल्लोलं हयं कुवलयेन्दवे॥' ५३

§ १६) तावदादेशानन्तरं तेन कुवलयचन्द्रस्य पुरतस्तुरङ्गमः समुपस्थापितः। यश्च कीदृशः। वायुरिव गमनैकदत्तचित्तः, मनोभाव इव क्षणप्राप्तदूरदेशान्तरः, युवतिस्वभाव इव चपलः, विपणिश्रेणिरिव मानयुतः, पण्याङ्गनाप्रेमप्रकर्ष इवानवस्थितचरणचतुष्कः। तं विलोक्य नृपेणोक्तम्। 'कुमार, किंचित्तुरङ्गलक्षणविचक्षणो ऽस्यसि।' कुमारेण विज्ञप्तम्। 'गुरुचरणकमलाराधनेन किंचित्परिज्ञातमस्ति।' भणितं भूपेन। 'वाजिनां कति जातयः, किं प्रमाणम्, किं लक्षणमपलक्षणं च' इति। कुमारेणाभ्यधायि। 'नाथ, अवधार्यताम्। यदश्वानामष्टादश जातयः, वोल्लाह-सेराह-कियाहादयः। ते वर्णलाञ्छनविशेषेण भण्यन्ते। अश्वस्योत्कृष्टवयसः प्रमाणम्।

नराङ्गुलानि द्वात्रिंशन्मुखं भालं त्रयोदश। अष्टाङ्गुलं शिरः कर्णौ षडङ्गुलमितौ मतौ॥ ५४
चतुर्विंशत्यङ्गुलानि हयस्य हृदयं तथा। अशीतिश्च समुच्छ्राये परिधिस्त्रिगुणो भवेत्॥ ५५
एतत्प्रमाणसंयुक्ता ये भवन्ति तुरङ्गमाः। राज्यवृद्धिं महीपस्य कुर्वन्त्यन्यस्य वाञ्छितम्॥ ५६
एकः प्रपाणे भाले च द्वौ द्वौ रन्ध्रोपरन्ध्रयोः। द्वौ द्वौ वक्षसि शीर्षे च ध्रुवावर्ता हये दश॥ ५७
अत ऊर्ध्वं गुणैर्न्यूनानन्यूनान् वा हयानिह। दुःखातिदुःखदान् प्रोचुरश्वलक्षणदक्षिणाः॥' ५८

यावदेतत् कुमारो निवेदयति तावद्भूपेन निगदितम्। 'वत्स, पुनः प्रस्तावान्तरे श्रोष्यामः' इति वदन्नारूढः क्ष्मापरिवृढः पवनावर्ते तुरङ्गे, कुमारो ऽप्युदधिकल्लोले, महेन्द्रो ऽपि गरुडवाहने, अपरा अपि राजपुत्रा अपरेषु तुरङ्गेषु। अपि च।

गजैस्तुरङ्गैस्तुङ्गैरनेकैः पदिकैस्तथा। विस्तीर्णमपि संकीर्णं राजद्वारं तदाभवत्॥ ५९

§ १७) ततो धृतसितातपत्रश्चलच्चारुचामरयुगलोपवीज्यमानश्चतुरङ्गचमूचक्रपरिवृतः क्षितिपतिः श्रीपथमवतीर्य च वर्यधैर्यगुणशाली कौतुकायातलोकलोचनप्रमोदमादधानः क्षणेन पुरीपरिसरमवाप्य सकलमपि बलं दूरतो विधाय वाहकेलिं कर्तुं प्रवृत्तः। कुमारो ऽपि धौरितकादिपञ्चगतिक्रमनिरीक्षणार्थं स्वमश्वं वाहकेलौ मुमोच। यावज्जयजयारवं जनः करोति तावत्सर्वेषां राजपुत्राणां पश्यतामेव तत्क्षणं बहलतमालदलश्यामलं गगनतलमुदधिकल्लोलः समुत्पपात। ततस्तस्य वाजिनो जवेन दक्षिणां दिशं प्रति धावतो ऽनुधावन्तीव शाखिनः। यदग्रे निकटीभूताः पदार्थास्ते ऽप्यनिकटीभूताः। तत एवं ह्रियमाणेन कुमारेण चिन्तितम्। 'अहो, यदि तावत्तुरगस्ततः कथं नभस्तलमुत्पतितः। अथ यदि देवः को ऽपि ततः कथं तुरङ्गत्वं न मुञ्चति।' एवं चिन्तयता कुमारेण परीक्षाकृते यमजिह्वाकरालया क्षुरिकया निर्दयं तार्क्ष्यः कुक्षिप्रदेशे हतः। ततः पतच्छोणितनिवहो वाहः शिथिलसर्वाङ्गसंधिर्मूर्च्छानिमीलिताक्षः क्षितौ पतितमात्रः 'कुमारापहारात् पापी' इति भणित्वा तत्कालमेव जीवितव्येन तत्यजे। ततस्तं गतासुं निरीक्ष्य कुमारेण चिन्तितम्। 'अहो, विस्मापनीयमेतत्।

यद्यश्वस्तत्कथं देवमार्गगामी न चैष चेत्। तुरगस्तदयं किं वा प्रहारेण हतो मृतः॥' ६०

§ १८) अथ तपात्ययसमयसजलजलदगर्जिगम्भीरधीरः कस्यापि शब्दः समभूत्। "भो निर्मलशशिवंशविभूषण कुवलयचन्द्रकुमार, समाकर्णय मम वचनम्। 'गन्तव्यमस्ति तवायापि गव्यूतिमात्रे दक्षिणदिग्विभागे, द्रष्टव्यं चादृष्टपूर्वमिव किमपि'।" इदं च श्रुत्वा चिन्तितं कुमारेण। 'अहो, कथं

3) PB inter. जननी & समजनि, P om. ते 4) B तदात्वविलोक°. 6) C इति यावद्देवी इदं देवी वाव°. 7) C वाहकेलिं 13) P मनोभव इव. 15) Cg गुरुचरणेन कि°. 19) P साथ for भालं 23) P दक्षा°, B दक्षाणाः 25) P 'पवनावर्ते', B om. चतुरङ्ग. 30) P धौरितादि 35) P inter. न & तुरङ्गत्वं. 36) ckh 'तस्य' 'पापी' इति भणन् [illegible] तत्याज. 40) C गम्भीरः कस्यापि. 41) B वंशभूषण, C गव्यूतिमात्रे°.

पुनरेतत्, को ऽपि मम गोत्रं नाम च जानाति। अथवा को ऽप्येष दिव्यो मम शुभायतये दक्षिणाशाभिमुखं मां प्रेरयति निष्कारणकरुणापरत्वेन। अतीन्द्रियज्ञानगोचरतया चालङ्घनीयवचनाः किल देवा मुनयश्च भवन्ति।' इति ध्यात्वा दक्षिणाभिमुखं गच्छन् गव्यूतिमतिक्रम्य कुमारो ऽशेषान् दिग्विभागान् यावद्विलोकयति तावदग्रतो ऽनेकपर्वतपादपश्वापदलतागुल्मगहनां महाविन्ध्याटवीं ददर्श। या च पाण्डवसेनेवार्जुनालंकृता, श्रीरिव महागजेन्द्रसनाथा, महापुरीव तुङ्गशालकलिता। चिन्तितं कुमारेण। 'अवश्यं वशीकृतेन्द्रियग्रामः को ऽप्यत्र महर्षिर्महात्मा दिव्यज्ञानावलोकिताखिलपदार्थसार्थः परिवसति। यत्तस्य भगवत उपशमवतः प्रभावेन विरुद्धानामपि जन्तूनां परस्परमकृत्रिमं प्रेम संजातम्।' एतच्चेतसि चिन्तयन् कुमारः कुवलयचन्द्रो यावत्किंचिद्भूभागमुपसर्पति तावदनतिदूरे ऽतिस्निग्धबहलकिसलयविराजमानं बहुद्विजकृतकोलाहलमसंख्यशाखासंकुलं वटपादपमपश्यत्। तं वीक्ष्य तामेव दिशं प्रति चलितो ऽचलापतिपुत्रः, क्रमेण च स वटवृक्षतलमलंचकार। ततो यावत्तत्र कुमारो ऽस्ति तावत्तस्य तपोनियमशोषिताङ्गस्तेजसा ज्वलन्निव, मूर्तिमानिव धर्मः, उपशमरसराजधानीव, निवास इव चारित्रलक्ष्म्याः, केलिवनमिव सौम्यतायाः, मुनिः को ऽपि महात्मा दिव्यपुरुषमृगेन्द्रयोर्मध्यस्थितश्चक्षुष्पथमायातः। ततस्तेन कुमारेण चिन्तितम्। 'यदिमं साधुं सकलत्रैलोक्यवन्दनीयचरणारविन्दयुगलं प्रणिपत्य स्वस्याश्वापहारं पृच्छामि। केन हेतुनाहमपहृतः, को वैष तुरङ्गः।' इति चिन्तयन् संप्राप्तः पृथुलशिलापट्टस्थितस्य महर्षेः संनिकर्षम्। मुनिना प्रोक्तम्। 'भो शशिवंशविभूषण कुवलयचन्द्रकुमार, स्वागतं तव। वत्स, आगच्छ' इति। अथ तेन स्वनामगोत्रकीर्तनविस्मितमानसेन महता विनयेन प्रणतं मुनिपतेः क्रमकमलयुगलम्। भगवता सकलभवभयहारिणा सिद्धिसुखकारिणा धर्मलाभाशीर्वादं लम्भितः कुमारः। ततो मुनिसमीपस्थदिव्यपुरुषेण प्रसारितःससंभ्रमं सुरपादपकिसलयकोमलो माणिक्यकटकाभरणभूषितो वामेतरः करः। ततो नृपतनुजेन करद्वयेन तस्य पाणितलं गृहीत्वोपविष्टेनोत्तमाङ्गेन कृता प्रणतिः। मृगेन्द्रेण च बहलशिथिलकेसरधारिणा उद्वेल्लद्दीर्घतरलाङ्गूलेन प्रशान्तश्रवणद्वयेन स्तोकमुकुलिताक्षेणानुमानितो राजतनयः। कुमारेण हर्षवशविकसन्मुदितान्तःस्नेहया स्निग्धधवलया दृशा हरिर्ददृशे। उपविष्टश्च नातिदूरे मुनिपस्य। भगवता निगदितम्। 'कुमार, त्वयेति चिन्तितम्।

पृच्छाम्यहं साधुममुं कुतो मे केनापहारः क इवात्र हेतुः।
को वायमश्वस्तदिदं निवेद्यमानं मया विस्तरतः शृणु त्वम्॥' ६१

इति श्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रभसूरिविरचिते कुवलयमालाकथासंक्षेपे श्रीप्रद्युम्नसूरिशोधिते कुवलयचन्द्रोत्पत्तितुरगापहारसाधुदर्शनकीर्तनो नाम प्रथमः प्रस्तावः॥ १॥

[अथ द्वितीयः प्रस्तावः]

§ १) ततश्च दन्तद्युतिभिर्मुनीन्द्रस्तमःसमूहं विदधद्विशिष्टम्।
उवाच तत्संशयभेददम्भात् तद्बोधनार्थं वचनं सुधाभम्॥ १
जीवितं यौवनं लक्ष्मीर्लावण्यं प्रियसंगमः। सर्वं चलाचलं लोके कुशाग्रजलबिन्दुवत्॥ २
दुर्हृदः सुहृदो ऽपि स्युः सुहृदो ऽप्यसुहृत्तमाः। मनीषी तेषु सर्वेषु ममतां कः करोति तत्॥ ३
एक एव भवेज्जीवः सुखी दुःखी च जायते। एक एवाश्नुते मृत्युं शिवं यात्येक एव हि॥ ४
अर्ज्यते कर्मणा राज्यं हार्यते ऽपि च कर्मणा। विद्वान् विना न को ऽप्यस्ति कर्मणो हन्ति मर्म यः॥ ५
अभाग्यादर्जितापि श्रीः क्षयं याति क्षणादपि। घनाघना घनालीव दुर्दान्तमरुता हता॥ ६
अविषह्याणि सहन्ते नरके ऽत्र शरीरिभिः। दुःखान्युद्धुषितं देहं येषां श्रवणतो भवेत्॥ ७
कशापाशाङ्कुशादीनामाबाधाः स्वस्वकर्मणा। सहन्ते निःशो हन्त तिर्यक्त्वे ऽपि हि देहिनः॥ ८
वियोगरोगसंतापभूपकोपादिवेदनाः। भवे भवन्ति भविनां मानवे ऽपि नवा नवाः॥ ९

मायासूयाभयोद्वेगविषादाकुलचेतसाम् । त्रिदशत्वे ऽपि सत्त्वानामभिमानमयं सुखम् ॥ १०
इत्थं चतुर्गतावत्रासुमता भ्रमता भवे । कर्मनिर्मथनोपायः प्रापि धर्मः कदापि न ॥ ११
कल्पद्रुं दुर्लभं प्राप्य प्रार्थयेत्स वराटिकाम् । स्वायत्ते मोक्षसौख्ये ऽपि यो भवेद्विषयी नरः ॥ १२
संसारमरुकान्तारसमुत्तारं यदीहसे । सम्यक्त्वं सलिलं चित्तदृतिस्थं तत्सदोह्यताम् ॥ १३

ततः कुमारकुवलयचन्द्र एतस्मिन्नीदृशे ऽसारे संसारे क्रोधमानमायालोभमोहमूढमानसैरात्मभिर्यदनुभूतं तत्त्वया तुरगापहरणपर्यन्तमेकमनसा कथ्यमानं निशाम्यतामिति । तथा हि,

§ २) अस्ति समस्तविशङ्कटयज्ञवाटहुताशसमुत्थबहलधूमश्यामलितातुलविपुलनभस्तलः सर्वदेशलक्ष्मीवक्षःस्थलालंकारतारहारो निखिलदेशान्तरसमागच्छदनेकवस्तुसङ्केतभूभाग इव वत्साख्यो विषयः । यत्र कम्पाङ्ककम्पितपुण्ड्रेक्षुपत्रनिचयशब्दवित्रस्तमिव प्रविशति काननमुखं कुरङ्गयूथम् । तदीयपूर्णतरलाक्षिनिरीक्षणेन स्वकीयकान्ताकर्णान्तविश्रान्तलोचनसंस्मृतिपरो लेप्यमय इव रूपनिर्मितस्तम्भ इव निश्चलः पथि पथिकजनश्चिरं तिष्ठति । तत्र प्रोत्तुङ्गशृङ्गसंगतसुरमन्दिरोपशोभमाना गम्भीरनीरपरिखालंकृतप्राकारा लवणाम्बुधिवज्रवेदिकाकलिता जम्बूद्वीपलक्ष्मीरिव, सुरपुरीव सद्रूपाश्रया, अलकेव पुण्यजनान्विता, लङ्केव कल्याणमयी, कौशाम्बी नाम नगरी समस्ति ।

तस्या एकत्र विलसज्जगत्त्रयरमाजुषः । किं ब्रूमो वर्णने यस्या न गीष्पतिरपि क्षमः ॥ १४

तां प्रियप्रणयिनीमिव भुङ्क्ते पुरन्दरपराक्रमः पुरन्दरदत्ताभिधो वसुधाधीशः । यस्तु प्रालेयाचल इव कीर्तिमन्दाकिन्याः, विश्रामविटपीव गुणशकुनानाम्, कल्पपादप इव यथाचिन्तितदत्तवित्तः ।

अत्यवदातेन जिता हंसाः कंसारिमेचका हरयः । सवितुः सिता बभूवुर्यद्यशसा प्रसरता गगने ॥ १५
तत्रैक एव दोषो ऽस्ति समृद्धे ऽपि गुणश्रिया । यज्जैनवचने सौख्यवृक्षमूले न वासना ॥ १६

§ ३) तस्य भूवासवस्य वासवस्येव सुरगुरुश्चतुर्विधबुद्धिनिधानं वासवाभिधः सचिवेश्वरः । स नृपतिः सहोदरमिव सहचरमिव पितरमिव देवतामिव तं मन्त्रिणं मनुते । स मन्त्री कौस्तुभमणिमिव पुरुषोत्तमो दुर्वारवैरिवारणनिवारणवारणारितुल्यं श्रीजिनेश्वरप्रणीतं सम्यक्त्वं हृदि धारयति । तस्य मन्त्रिणो वासवस्यान्यदा कृतप्राभातिकावश्यकस्य भगवतामर्हतां महार्हाणामर्हणानिमित्तं जिनायतनं प्रविशतो द्वारदेशे ऽनेकविधप्रभूतपरिमलपरिमिलितमधुकरनिनादमनोहरेण पुष्पकरण्डकेन समं बाह्योद्यानपालकः स्थावराख्यः समाययौ । तेन तच्चरणयुगं प्रणम्य 'देव, वर्ध्यसे । सकलकामिजनलोचनप्रमोदप्रदः प्राप्तस्तावद्वसन्तावतारः' इति जल्पता पुष्पाण्युपदीकृत्य महामन्त्रिणः करतले सहकारमञ्जरी ततः समर्पिता । अन्यच्च 'तत्रोद्याने चन्द्र इव तारकानिकरेण शिष्यगणेन परिवृतः क्षमारामाललामश्चारित्ररत्नरत्नाकरः सर्वमुनिशिरोरत्नं निहतदुर्जेयकषायसंचयः सद्धर्मनन्दनः श्रीधर्मनन्दनो नाम यतीश्वरः समवातरत्' ।

§ ४) तदाकर्ण्य मन्त्रिणा भ्रुकुटीभङ्गभीमाननेन 'हा अनार्य' इति वदता सहकारमञ्जरीं निजसहचरहस्ते समर्प्य साक्षेपमिति जल्पितम् । 'रे रे दुराचार विवेकविकल स्थावरक, प्रथमं प्रधानं सादरं वसन्तं कथयसि पश्चाद् धर्मनन्दनाचार्यम् ।

क वल्मीकः क वा मेरुः कालसः क च नागराट् । क वसन्तः क भगवान् सूरिः श्रीधर्मनन्दनः ॥ १७
ऋतुराट् तनुते चित्तं कामार्तं स च साधुराट् । तदेव विपरीतं तु वीक्ष्यतामन्तरं द्वयोः ॥ १८

तदच्छैतस्यात्मनो दुर्बुद्धिविलसितस्य फलं भुङ्क्ष्व' इति । 'रे प्रतीहार,' अमुष्य वनरक्षकस्य चेदाराणां लक्षार्धं त्वरितं दापय, येन तत्कर्पणायासविवशः पुनरपीदृशं निर्विवेकं न वदति' इत्युक्त्वा मन्त्री विहितदेवतार्चनः प्राप्य राजसौधं तामेव मञ्जरीं नृपतिकरतलसंगिनीं चक्रे । राज्ञा भणितम् । 'किं बहिरुद्याने पुष्पकालो ऽवततार ।' ततो मन्त्रिणा जल्पितम् । 'वसन्तलक्ष्मीवीक्षायै देवपादमवधारयस्वेति ।' इति श्रुत्वा सुरेश्वर इव चतुर्दन्तं नृपतिरुत्तुङ्गं मतङ्गजमारुह्य चतुरङ्गबलेन वनावनीमीयिवान् । मन्त्री नृपं प्रोवाच । 'देव, अवधार्यताम् ।

अमन्दानन्दसंदोहस्फुरन्मधुकरस्वरैः । स्थलाम्भोजानि ते सौवागतिकत्वं वदन्ति हि ॥ १९
अमी वृक्षा निरीक्ष्यन्ते नम्राः फलकदम्बकैः । त्वय्यागच्छति भूनाथे कः कुर्यान्न नतिं शिवी ॥ २०

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4) B सत्त्वकान्तरिके 7) B रिसाट- 17) P हास्यः for हरयः 22) P महार्हा°निमित्ते 23) P परिमलित B मिलित for परिमिलित 25) P adds तत and B adds इति (but later scored) before °महा° 29) P B °स्व° for °सह° 33) B दुर्बुद्धे दुर्बुद्धि°निमित्तस्य 35) P रम्यार्थ. 37) P °स्तंभ महा°. 39) P अमंदानदसंदोह B अमंदसंदोहसंदोह .

भ्रमरैर्गीतमेकान्तमधुरैस्ताण्डवं दलैः । तूर्यत्रिकं वितन्वन्ति द्रुमा देव तवाग्रतः ॥ २१
कुर्वन्तीव द्रुमा देव भवतश्चरणार्चनम् । कुसुमैरसमैर्भृङ्गरणितैश्च गुणस्तुतिम् ॥' २२

§ ५) एवं निवेदयन् महामन्त्री परितो वने दृष्टिं व्यापारयन् ध्यायति स्म । 'तावदत्रोद्याने धर्मनन्दनो विभुर्न वीक्ष्यते, तमेव हृदि धृत्वा मयात्र विभुरानीतो विनाप्यर्थमेव, तन्मन्ये ऽन्यत्र कुत्र वा वनस्पतिकुन्थुपिपीलिकाप्रभृतिबाहुल्यात्प्रासुकत्वं विभाव्य सिन्दूरकुट्टिमतले सशिष्यः स्थितो भगवान् भविष्यति' इति चिन्तयित्वा राजानमवादीत् । 'देव, यत्त्वया कुमारत्वे सिन्दूरकुट्टिमासन्ने ऽशोकतरुरारोपितः स कुसुमितो न वा, इति न ज्ञायते ।' राज्ञोक्तम् । 'चारूदितं भवता' इति वदन् मन्त्रिणः करं करेण गृहीत्वा गतेन तेन तत्र मुनयो दृष्टाः । केचिद्धर्मध्यानदत्तावधानाः, केचित्प्रतिमापालनलालसमानसाः, केचिच्छुद्धसिद्धान्तपठनप्रवीणान्तःकरणाः, केचिद्विविधासनाध्यासीनाश्च । तेषां च मध्यगतं ताराणामिव ताराधिपम्, सागराणामिव क्षीरसागरम्, सुराणामिव सुरेश्वरम्, चतुर्ज्ञानिनं तं महामुनिं वीक्ष्य मनाक् प्रमुदितः क्षितीशः सचिवमुवाच । 'क एते पुरुषाः, कश्चैष नृप इवैषां मध्यगतः' इत्युक्ते वासवसचिवः प्रोवाच । 'देव, तावदयं मुनिपतिर्भवाटव्यां कुतीर्थिकथितकापथपतितानां जन्तूनां मुक्तिपुरीमार्गोपदेशको भगवान् श्रीधर्मनन्दनाचार्यो देवानामपि वन्द्यपादारविन्दः, तथास्यैव शिष्या महात्मानो ऽमी मुनयः, तदुपसृत्याचार्यस्य समीपे धर्माधर्मं प्रष्टुमुचितम् ।' 'अथ भवत्वेवम्' इति वदन् मन्त्रिकरतले लग्न एव भूपतिर्गुरुसमीपमुपेयिवान् । अथ मन्त्री स्तुतिपूर्वं प्रदत्तप्रदक्षिणात्रयः सुगुरुचरणाम्भोजं ननाम तथा वसुधाधिपो ऽपि । भगवांश्च धर्मलाभं दत्त्वा 'स्वागतं भवताम्, उपाविशत' इत्युवाच । ततो 'यदादिशति भगवान्' इति वदन्नृपस्तत्रैव कुट्टिमतले न्यविक्षत, मन्त्री च गुरुजनमनुज्ञाप्य, तदा चान्ये ऽपि नृपमार्गमनुवर्तमानाः पान्थकार्पटिकादयो नत्वा भगवन्तमुपविष्टाः । भगवता सुखदुःखे जानतापि लोकाचार इति शरीरकुशलतावृत्तान्तं ते पृष्टाः । तैरुक्तम् । 'सममद्य तत्रभवद्भवद्दर्शनेन' इति । ततश्च चिन्तितमवनीपेन । 'भगवतो ऽमुष्यासामान्यं रूपम्, अगण्यं लावण्यम्, अमेया कान्तिः, अपूर्वकरुणारसः प्रशस्तः, तथा चायं सेतुबन्धः संसारसिन्धोः, परशुस्तृष्णालतावनस्य, अशनिर्मानशिलोच्चयस्य, मूलं क्षमापादपस्य, आकरः सर्वविद्यानाम्, कुलमन्दिरमाचाराणाम्, महामन्त्रः क्रोधादिकषायचतुष्टयभुजङ्गमस्य, दिवसकरो मोहान्धकारस्य, दावानलः स्फूर्जद्रागशाखिनः, अर्गलाबन्धो नरकद्वाराणाम्, कथकः सत्पथानाम्, निधिः सातिशयक्षमणीनाम् । सर्वथा सर्वगुणालिङ्गितसफलसंप्राप्तमनुष्यजन्मनो ऽस्य किं वैराग्यकारणं बभूव, येन भगवता यौवनलक्ष्मीभाजापि सर्वदा सर्वदुःखसमुच्चयशय्या प्रव्रज्याङ्गीचक्रे तत्पृच्छामि ।' इति चिन्तयन् महीपतिर्मुनिना ज्ञानिना स्वयमेव प्रोक्तः । 'चतुर्गतिके ऽपि भवे सुलभं वैराग्यकारणम् । यदन्ये ऽपि विषयसुखास्वादमोहिता जीवाः पापं कुर्वते तदेव ज्ञानिनां वैराग्यहेतुः । तत्र नरकगतौ तावत्त्रिविधा विबाधा, क्षेत्रजा ऽन्योन्यमुदीरिता परमाधार्मिकसुरकृता च । ततस्तद्दुःखानि वर्षकोट्याप्याख्यातुं न शक्यन्ते, एवं तिर्यङ्मानुष्यदेवगतिष्वपि । इह लोके एतदेव जिननाथवचनं क्रियमाणं धर्मार्थकामदम् । परत्र च मोक्षपुरुषार्थसाधकम् । ततः प्रथमं श्रावकधर्मं समाश्रित्य पश्चाच्छ्रमणधर्मपालने मनो नियोजय' इति ।

§ ६) अत्रान्तरे प्रस्तावं परिज्ञाय कृताञ्जलिना वासवमहामन्त्रिणा भगवन्तं धर्मनन्दनं मुनिपं नत्वा सविनयमूचे । 'नाथ, य एष त्वयाशेषदुःखनिलयश्चतुर्गतिलक्षणः संसारः प्रणीतः, एतस्य पूर्वं किं निमित्तम्, येन जीवा भवे परिभ्रमन्ति ।' श्रीधर्मनन्दनगुरुणा भणितम् । 'भो मन्त्रीश, नरेन्द्र पुरन्दरदत्त' तच्छृणु संसारपरिभ्रमणे जीवस्य यत्कारणं जिनेश्वरैरुक्तम् । तथा च ।

क्रोधो मानश्च माया च लोभश्चाप्यनियन्त्रिताः । अमी कषायाः संसारदुःखसागरहेतवः ॥ २३
अन्तर्दहन् गुणग्राममसिद्धः क्रोधधनञ्जयः । बहिर्वस्तुपरिप्लोषरतः पावकतो ऽधिकः ॥ २४
कदाचन सुधीर्दत्ते स्थानं न स्वान्तवेश्मनि । क्रोधस्य दन्दशूकस्य निःशूकस्य जनक्षये ॥ २५
केवलं सर्पदष्टस्य प्रतीकारो ऽत्र विद्यते । दुर्दान्तक्रोधसर्पेण दष्टस्य तु न सर्वथा ॥ २६

मातङ्गस्पर्शने शुद्धिः सुवर्णपयसा नृणाम् । न पुनः कोपचाण्डालसांगत्ये स्यात्कथंचन ॥ २७
नितान्तं स्तिमितं यस्य स्वान्तं शान्तरसार्णसा । न कदापि स्फुरेत्तस्य कोपाटोपहुताशनः ॥ २८
जिनाम्बुदसमुद्भूतप्रशमामृतयोगतः । यः क्रोधाग्निं शमयति तस्य धर्मवनं स्थिरम् ॥ २९
यदि क्रोधो भवेन्नैव कदाचन शरीरिणाम् । तदवश्यं कराम्भोजवासिन्यः स्युः शिवश्रियः ॥ ३०

अत्यन्तकोपमहातमःप्रसरान्धीकृतस्वान्तो भ्रातरं भगिनीमपि हन्ति, यथायं पुरो निविष्टः पुरुषः ।' नृपेणोक्तम् । 'प्रभो, वयं न जानीमः को ऽप्येष पुरुषः, कीदृक्षः, किं चैतेन कृतम्' इति । ततो गुरुणा भाणि । 'य एष तव वामो मम दक्षिणपार्श्वे स्थितस्त्रिनयनगलगवलकज्जलाभो गुञ्जाफलरक्तनयनो भ्रकुटीभङ्गभीषणास्यो रोषस्फुरदधरौष्ठपुटो दृढकठिननिष्ठुराङ्गो मूर्तिमान् कोप इव संप्राप्तः । एतेन कोपवशावचसा यन्निर्मितं तदाकर्ण्यतामिति ।

§ ७) अस्ति वसुधावामाक्ष्या एकं कुण्डलमिवोत्तप्तकनकमयप्राकारगम्भीरपरिखापरिवृता काञ्ची नगरी । तस्याः पूर्वदक्षिणदिग्विभागे त्रिगव्यूतिमात्रे रगडानाम संनिवेशो ऽस्ति । तत्र सुशर्मदेवो द्विजः परिवसति । पत्नी सुशर्मा । तस्य च रुद्रसोमाभिधो ज्येष्ठपुत्रः । तस्य लघुभ्राता सोमदेवः । तयोः स्वसा श्रीसोमा च । स तु रुद्रसोमो बाल्यादेव चण्डश्चपलो ऽसहनो गर्वोद्धुरकन्धरः स्तब्धो ऽतिकर्कशवचाः सर्वदा सर्वडिम्भान्निरागसो ऽपि रथ्यासु परिताडयति । तस्य तादृशस्य स्वभावं वीक्ष्य डिम्भैरेव चण्डसोम इति नाम गुण्यं कृतम्, तावन्नरेश, स एषः । स कियद्भिर्वासरै-रतिक्रान्तैः पित्रा ब्राह्मणकुलबालिकया नन्दिन्या सह पाणिं ग्राहितः । तत्र पितरौ कुटुम्बभारमारोप्य मन्दाकिनीतीर्थयात्राकृते निर्गतौ । चण्डसोमः क्रमेण यौवनश्रियमलंचक्रे । ततः सा नन्दिनी च यद्यप्यखण्डितशीलव्रता तथापि तां तारुण्यपुण्याचयवरमणीयां वीक्षमाणश्चण्डसोमः स्वमनसि न विश्वसिति । ततो नरनाथ, तस्या उपरि किंचिद्रागमुद्वहतस्तस्य को ऽपि कालो व्यतिचक्राम । अथान्यदा तत्र शरल्लक्ष्मीरवततार ।

अभवन् सर्वतो यस्यां दिशः सर्वा विकस्वराः । कुमुदिन्यः प्रमोदिन्यः सदाकाशा विकासिनः ॥ ३१
अतुच्छस्वच्छतापात्रमाद्रियेत जनैर्जनः । यस्यामितीव जातानि निर्मलानि जलान्यपि ॥ ३२
यत्र स्वागतमप्रच्छि मरालानामुपेयुषाम् । सरोभिर्नलिनीगन्धलुब्धालिकुलनिःस्वनैः ॥ ३३
सप्तच्छदेषु चिक्रीडुर्विमुच्य करिणां कटान् । मधुपा यत्र नैकत्र स्थायिनो मलिना यतः ॥ ३४
यत्र चञ्चलकल्लोलभुजाभिरभिवादनम् । घनात्ययश्रियः प्रीत्या तन्वन्तीव जलाशयाः ॥ ३५
निष्पुण्यानामिव धनं सरितां नीरमत्रुटत् । यत्र धान्यान्यवर्धन्त कार्याणीवार्यचेतसाम् ॥ ३६

§ ८) अन्यदा तत्र ग्रामे नटपेटकमेकं ग्रामानुग्रामं परिभ्रमत् समाजगाम । तेन सर्वो ऽपि ग्रामः प्रेक्षावीक्षार्थमभ्यर्थितः । ततस्ते च ग्राम्या रजन्याः प्रथमे यामे व्यतीते प्रशान्ते कलकले मृदङ्गध्वनि-माकर्ण्य गन्तुं प्रवृत्ताः । एष चण्डसोमः 'सकलत्रपरित्राणं कथं करोमि' इति व्यचिन्तयत् । 'यदि तावन्नटं द्रष्टुं गच्छामि ततः कथं जायायाः परित्राणम्, यदि वल्लभाया रक्षणं तदा मम न प्रेक्षण-क्षणनिरीक्षणम्, 'इतस्तटी इतो व्याघ्रः' इति न्यायादनल्पविकल्पमालाकुलितमनाः किं रचयामि, भार्यात्मना सह नेतुं न युज्यते, तस्मिन् रङ्गे युवशतसंकुलो ग्रामः । सो ऽपि मम भ्राता तत्र गतो भविष्यति । तावद् यद्भवति तद्भवतु । एतस्याः श्रीसोमाया भगिन्या एतां समर्प्य व्रजामि ।' इति विचार्य समर्प्य च कोदिप्रहरणधरश्चण्डसोमः प्रययौ । चिरं तस्मिन्निर्गते भगिन्या भणितम् । 'हले नन्दिनि, तावन्नटनाट्यरीक्षायै गच्छावः ।' नान्दिन्या भणितम् । 'हले श्रीसोमे, किं न जानासि निजसोदरचेष्टितं येनैवं भणसि, न स्वजीवितस्य निर्विण्णास्मि, त्वं पुनर्यद्युक्तं तत्कुरु' इति जल्पन्ती स्थिता । श्रीसोमा पुनस्तत्र नाट्यं द्रष्टुं गता । तस्य चण्डसोमस्य तत्र रङ्गे प्रेक्षमाणस्य पृष्ठतः किंचिन्मिथुनं मन्त्रयितुं प्रवृत्तम् । इति जल्पितं तरुणेन । 'भद्रे, हृदये स्वप्ने ऽपि च त्वं दृश्यसे । अद्य मनोरथशतेन प्रत्यक्षं दृष्टासि ।

त्वद्वियोगानलज्वालामालाज्वलितविग्रहम् । सांप्रतं सौधसंयोगसुधासारेण सिञ्च माम् ॥ ३७

2) P B र्मालिनि 6) O क, एव for कोऽप्येष 11) O गव्यूत 12) P om. पत्नी सुशर्मा, P B om. च after तस्य, B P शुर्मा ॥ 15) P B तैरा°, B om. स before कियद्भि°. 19) O क्यानपि for कोऽपि 21) P B विशदिन°. 24) P सप्तच्छे-देषु 29) B एष सोमनंदः मितम्प 30) P B inter न & मम 36) B निजसोदर 40) P मान्य for मान्य

§ ९) एतत्संलपत्तदाकर्णितं चण्डसोमेन। अत्रान्तरे स प्रतिभणितस्तया तरुण्या। 'परिज्ञातं मया यत्त्वं दक्षो दाक्षिण्यशिरोमणिस्त्यागी भोगी प्रियवद कृतज्ञ, परं भद्रत्यैन मम पतिश्चण्ड।' एतच्च श्रुत्वा चण्डशब्दाकर्णनजाताशङ्केन चिन्तितं चण्डसोमेन। 'नूनं सैषा दुराचारा मम भार्या मामिहागतं परिज्ञायैतेन सकेतितविटेन समं मन्त्रयन्ती मां न पश्यति।'

युवा प्राह पतिस्ते ऽस्तु चण्ड सोमो ऽथवा यम। इन्द्रो वाद्य मया सार्धं त्वया सगम्यमेव च ॥ ३८

भणितं तरुण्या। 'यद्येवं तव निश्चयस्तथाव-मम पतिरिह स्थित कस्मिन्नपि प्रदेशे प्रेक्षां वीक्षते तावदहं निजगृहं व्रजामि। पुनस्त्वया मम मार्गलग्नेन समागन्तव्यम्' इति भणित्वा सा तरुणी रङ्गतो निर्गता। चिन्तितं चण्डसोमेन। 'अये, सैवैषा दुष्प्रकृतिर्येन भणितमेतया मम पतिश्चण्ड।' यावदेतच्चण्डसोमश्चिन्तयति तावदिदं नट्या गीतम्।

इष्टं धन्मानुपं यस्य तदन्येन रमेत चेत्। स जानन्नेवमीर्ष्यालुरादत्ते तस्य जीवितम् ॥ ३९

एव च निशम्येर्ष्यालुना चण्डसोमेन परिस्फुरदधरेण चिन्तितम्। 'कस्मिन् स दुराचार सा च दुःशीला व्रजति। अवश्यं तच्छिरो लुनामि।' इति चिन्तयन् स समुत्थाय क्रोधाध्मातहृदय स्ववेश्म प्रविश्य वहलतमसाच्छादिते भूभागे गृहफलहकस्य पाश्चात्यपक्षे कोटिप्रहरणसज्ज स्थित।

§ १०) इतश्च प्रेक्षणे निवृत्ते गृहफलहकद्वारे लघुभ्राता स्वसा च प्रविशन्तौ चण्डसोमो वीक्षाचक्रे। तेन च कोपान्धतमसाच्छादितविवेकचक्षुषाविचार्य परलोकमवगणय्य लोकापवाद परित्यज्य नीतिं कोटिशस्त्रेण लघुसोदर स्वसा च निहतौ। द्वावपि धरातले पतितौ। सैषा मम प्रियाप्रियकारिणी सैष पुरुषो दुःशील इति यावत्तस्य शिरश्छिनद्मीति चिन्तयन् कोटिप्रहरणमुद्गीर्य चण्डसोम प्रधावितस्तावत्कोटिफलहके रणन्ती लग्ना, तच्छब्दाकर्णनमात्रेणास्य प्रतिबुद्धा भार्या नन्दिनी। भणितं ससंभ्रमया तया। 'हा निर्धर्म, किमेतत्त्वयाध्यवसितमिति। हत कनीयान् भ्राता भगिनी च।' एतन्निशम्य ससंभ्रमं यावद्विलोकयति तावद्बन्धुर्भगिनी च मृतिं प्रापतु। तत सजातगुरुपश्चात्तापेन तेन चिन्तितम्। 'हा हा, मया अकार्यं कृत कोपवशात्।' इति चिरं विलप्य मूर्छानिमीलिताक्ष पृथ्वीपीठे लुलोठ। नन्दिन्यपि 'देवर ननान्दर च' इति भणित्वास्तोकशोकशङ्कुव्यथितहृदया बहुधा रुरोद। ततः क्षणमात्रलब्धचैतन्यश्चण्डसोम 'हा बन्धुरगुणग्रामाभिराम सदाचार, हा श्रीसोमे भगिनि, युवां विना सदाधारमपि निराधारं जगत्समभूत्' इति चिरं विललाप।

असावरत्यकारीत्यद्दृष्ट्वास्यवदनो द्विज। ह्रियेव द्विजराजो ऽस्ताचलात्पतितुमुद्यत ॥ ४०

तत्तदाक्रन्दमाकर्ण्य स्त्रीत्वान्मृदुलमानसा। रजनी तारकव्याजादिवाश्रूणि विमुञ्चति ॥ ४१

तत क्रोधादिवाताम्रस्तम शत्रुं क्षयं नयन्। प्रपातयन् करांश्चण्डान् सूर्यो नृप इवोदित ॥ ४२

§ ११) अथ स जल्पितो जनेन 'भो चण्डसोम, एवं विलापं मा कार्षीः'। तत स विलपन्नेव 'हा बान्धव, हा भगिनि', इति निःसृत्य श्मशानभूमौ चिताज्वलनज्वालावलीं कृत्वा प्रवेष्टुं यावच्चण्डसोम प्रारेभे तावद्ग्रामजने 'गृह्णीत गृह्णीत द्विजं पतन्तम्' इति वदति चण्डसोमो बलिभिर्नरैर्धृत। अथ द्विजैरुक्त 'किं प्राणान् वृथा त्यजसि, प्रायश्चित्तं विरचय'। चण्डसोम उवाच। विप्रा तद्दीयतां मे।'

प्राहैको ऽधमकामेन कृत तेनैव शुद्ध्यति। पर प्राह जिघांसन्त निघ्नन् ब्रह्महा भवेत् ॥ ४३

ऊचे ऽन्य कुकृते पापे क्रोध एवापराध्यति। परो ऽवदद्भवेच्छुद्धो ब्राह्मणानां निवेदिते ॥ ४४

कश्चिदूचे कृत पापमज्ञानाद्धि दोषकृत्। प्राहान्यो देहि सर्वस्वं द्विजानां स्वस्य शुद्धये ॥ ४५

मुण्डयित्वा ततो मुण्डतुण्डे भिक्षां भ्रमन् सदा। करपात्री करे बिभ्रद् गच्छ त्रिदशदीर्घिकाम् ॥ ४६

इत्थं मिथो विरुद्धानि श्रुत्वा तेषां वचांस्ययम्। मा चतुर्ज्ञानिनं मत्वा तान् विहाय समागमत् ॥ ४७

ततोऽत्र चिन्त्यतां तीर्थस्नाने शुद्धि कथं भवेत्। जलेनाङ्गमलो याति न लग्नं पापमात्मनि ॥ ४८

यदि स्नानात्स्मृतेर्वापि गङ्गा हरति कल्मषम्। जायते जलजन्तूनां तत्कदापि न कल्मषम् ॥ ४९

यदि स्मरणमात्रेण जगत्पूतं भवेदिदम्। अहो तन्मोह एवाय यज्जलेनात्मशोधनम् ॥ ५०

इद वाक्यं विचारं न सहते हि महात्मनाम्। परं जनेन मूढेन प्रसिद्धिं गमितं परम् ॥ ५१

रागद्वेषविहीनेन यदुक्तं सर्ववेदिना। मन शुद्ध्या कृतं तद्धि पापप्रक्षालनक्षमम् ॥' ५२

श्रुत्वेति चण्डसोम स्ववृत्तान्तं प्राञ्जलि प्रभुम्। प्रणम्य प्राह सत्यं तद् यदाख्यातं विभो त्वया ॥ ५३

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2) O परं मम पति प्रकृत्यैव चण्॰ 17) P B प्रहरणमुद्गूर्य 28) P O भोश्चण्डसोम B तत स विलापानपि चेतागृहमथ सनि भ्रत्य ?9) P स्मशान 30) B बलिभिर्नरै 40) P om. 2nd परम्

सर्वेशवाक्यस्य विशुद्धिदस्य योग्यो ऽस्म्यहं यद्यघभाजनो ऽपि ।
दीक्षां ततो देहि ममेति तेन प्रोक्ते व्रतं तस्य ददौ मुनीन्द्रः ॥ ५४

। इति कोपे चण्डसोमकथा ।

§ १२) गुरुणा श्रीधर्मनन्दनेन पुनरप्युक्तम् ।
'दुर्दमो मानमातङ्गो धर्मारामं भनक्ति यः । स्वशक्तिव्यक्तितो यत्नः क्रियतां तस्य रक्षणे ॥ ५५
परित्यजन्नपि क्रोधं मानवो मानवर्जितः । भवेद्भवे यदि श्रेयःश्रिया संश्रियते ततः ॥ ५६
हिताभिलाषी यः स्वस्य तेन मानमहीधरः । भेदनीयः सदाप्युद्यन्मृदुताभिधधारया ॥ ५७
अहंकारो नदीपूर इव पुंसः कुलद्वयम् । भिनत्ति कूलद्वयवत् पद्मोच्छेदनलालसः ॥ ५८
दृप्तो दर्पभुजङ्गेन नरश्चैतन्यदान्यधीः । नमस्यति गुरून् क्वापि पुरतो न स्थितानपि ॥ ५९
मानान्धलोचनो देही चारुमार्गं न पश्यति । अतः संसारकूपान्तर्निपतत्युचितं हि तत् ॥ ६०

मातरं पितरं भार्यामपि म्रियमाणामुपेक्षते मानमहागजेन्द्रपरवशः, यथैष पुरुषः ।' राज्ञा परिजल्पितम् । 'भगवन्, अस्यां सभायामनेकलोकाकुलायां सैष पुरुष इति कथं ज्ञायते ।' भणितं श्रीभगवता । 'य एष मम वामस्तवद्दक्षिणपार्श्वे स्थितः प्रोन्नामितभ्रूयुगः पृथुलवक्षःस्थलो गर्वभरमुकुलितदृष्टिरुत्तप्तकनकवर्णतनुरुताम्रलोचन एतेन रूपेण मूर्तो मान इव समागतः । यदेतेनामानमानमूढचेतसा कृतं तदाकर्ण्यताम् । तथा हि,

अस्त्यवन्तीजनपदे नगरी श्रीगरीयसी । विशाला सुमनःशाला विशाला शालशालिता ॥ ६१
सुप्रापं यत्र सिप्रायाः पयः पीयूषसोदरम् । निपीय लोको न सुधापायिनो ऽपि प्रशंसति ॥ ६२
यत्राभ्रंलिहहर्म्याग्रचन्द्रशालासु योषितः । राजन्ते वीक्षितुं लक्ष्मीं स्वर्गवध्व इवागताः ॥ ६३
धनिनां यत्र हर्म्येषु सदनेषु मनीषिणाम् । वर्धते श्रीसरस्वत्योर्मिथः प्रीतिर्गतागतैः ॥ ६४

तस्या नगर्याः पूर्वोत्तरदिग्विभागे योजनमात्रप्रदेशे कूपपद्राभिधानो ग्रामः । तत्रैकः पूर्वं राजवंशप्रसूतो भागधेयपरिहीनः क्षत्रभटो नाम जीर्णठकुरः परिवसति । तस्य चैक एव वीरभटाख्यः पुत्रो निजजीवितादप्यधिकवल्लभो ऽस्ति । अन्यदा स तं तनुजं परिगृह्योज्जयिन्यां प्रद्योतननृपस्य सेवाहेवाकपरो बभूव । दत्तः क्षितिपतिना तस्य स एव कूपपद्रो ग्रामः । कालेन च स क्षत्रभटो ऽनेकसमीपसंपर्कवैरिवीरवारविदारितावयवो जराजीर्णतया चरणचङ्क्रमणाक्षमस्तमेव पुत्रं वीरभटं भूपस्यार्पयित्वा गृह एव स्थितः । तस्यापि शान्तिभटाभिधः सूनुरस्ति । स च क्रमतः क्षितिपस्य सेवां कर्तुं प्रवृत्तः । तस्य स्वभावतः स्तब्धस्यात्यन्तमानिनो यौवनगर्वितस्य प्रद्योतनराज्ञा राजपुत्रवर्गेण च शान्तिभट इति नामधेयस्य मानभट इति नाम विदधे । नरेश्वर, स एष मानभटः ।'

§ १३) अन्यदा सदसि सर्वेषु स्वस्वस्थाननिविष्टेषु मानभटः समागमत् । ततः स्वस्वामिनः सचिवपुङ्गववर्गस्य कृतनमस्कारो निजस्थाने राजपुत्रं पुलिन्दाख्यमुपविष्टं दृष्ट्वा प्रोचिवान् । 'भोः पुलिन्द, मदीयमिदमासनस्थानं समुत्तिष्ठ त्वम्' इति । पुलिन्देन भणितम् । 'अहमजानन्नेवेहोपविष्टस्तावत् क्षमस्व ममागः, न पुनरुपविक्ष्ये । ततः 'तव मानभटस्य स्थाने पुलिन्दो निविष्टः' इति वदद्भिरपरैः स उत्तेजितः । तद्यथा ।

'त्यजन्ति मानिनः सर्वे तृणवज्जीवितं धनम् । उज्झन्ति मानं न क्वापि मान एव महद्धनम् ॥ ६५
लघ्वर्कमूलवद्द्रव्यं मानं मन्दरवद्गुरु । त्यजन्ति मानिनः पूर्वं परं च न कथंचन ॥ ६६

एतज्जनवचनमाकर्ण्य क्रोधाध्मातहृदयो मानभटो निर्दयः कार्याकार्यमविचार्यानार्य इव स्वस्मृतिमवगणय्य कृपाण्या वक्षःस्थले पुलिन्दं जघान । तं निपात्य स च सदसो निःसृत्य पुलिन्दपाक्षिकराजपुत्रेषु पृष्ठिलग्नेष्वपि वेगवत्तरया गत्या स्वग्राममागम्य कृतापराधो भुजङ्गम इव स्ववेश्म प्रविश्य पितुः पुरतो यथावृत्तं कथयामास । तन्निशम्य पितृपित्रा जल्पितम् । 'पुत्र, यद्धतं तद्धतमेव । अथ पुनः सांप्रतं सांप्रतं विदेशगमनम्, तदनुप्रवेशो वा । तत्र तदनुप्रवेशो न घटते, तावद्विदेश एव गम्यम् । अन्यथा जीवितव्यं न । ततस्त्वरितमेव वत्स, सज्जीकुरु वाहनम् । तत्रारोप्य सकलमपि गृहसारं

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2) P मुनीशः 7) P B °मृदुताभिधधारया 15) P [illegible] 21) P [illegible] 27) P [illegible] B [illegible] for [illegible], P B [illegible] मान°. 31) P add: & ते before [illegible] 33) P [illegible]. 35) B adds [illegible] before [illegible]. 37) C °[illegible] 40) B adds on the margin the following (to come after वाहनम् ।) [illegible] । [illegible] ।

रेवातीरं प्रति प्रेषितौ क्षत्रभटवीरभटौ। परं स्वयं व्याघुट्य मानभटः कतिभिरपि स्वपुरुषैः परिवृतः पित्रा वार्यमाणोऽपि पौरुषाभिमानितया स्थितः।

'द्विधापि लाभः संग्रामे शूरो मृतिमवैति चेत्। स्वर्गशर्माथवा जीवेत्ततः श्रेयः श्रियः पदम्॥' ६७

इति स यावच्चिन्तयन्नस्ति तावत्तत्र पुलिन्दस्य बलं प्राप्तमेव। ततस्तत्र तयोर्युद्धं प्रवृत्तं, मानभटेन मानवाहारूढेनाकर्षितखड्गरत्नेन तद्बलं सकलमप्यभञ्जि। ततः स गुरुप्रहारार्तो निर्व्यूढपराक्रमः स्वपुरुषैः सह पितुः पथि गच्छतो मिलितः। अथ तौ क्रमेण यान्तौ नर्मदोपकण्ठे पर्यन्तग्राममेकमाश्रित्य दुर्गमे तस्थतुः। सो ऽपि मानभटः कियद्भिर्दिनै रूढव्रणः संजज्ञे।

§ १४) तत्र तयोस्तस्थुषोः कियानपि कालो व्यतिचक्राम।

तत्रान्यदा वसन्तश्रीर्वैनावन्यामवातरत्। सपल्लवश्रियो ऽभूवन् यस्याः संगान्महीरुहः॥ ६८
अशोका अपि कुर्वन्ति सशोका विरहिस्त्रियः। सारन्त इव चित्तान्तस्तत्तत्पादतलाहतीः॥ ६९
अनङ्गोऽपि हि यत्संगाद्धन्त हन्ति वियोगिनः। पुष्पश्रियैव सर्वत्र तत्र मित्रबलं महत्॥ ७०
किल माध्वीकगण्डूषोक्षितेन भृशरोपितः। स्त्रैणं विरहितं हन्ति केशरः केशरश्रिया॥ ७१
पलाशास्तु पलाशाख्याः पलाशा इव रेजिरे। वियोगाक्रान्तनारीणामरीणाः प्राणितच्छिदे॥ ७२
कङ्केल्लिशाखिनां शाखा नवपल्लववेल्लनैः। अभ्रलोत्तारणानीव पुष्पकालस्य तन्वते॥ ७३

§ १५) अथ स मानभटो ग्रामतरुणनरैः सह दोलायामधिरूढवान्। ग्रामजनेनोदितं 'यो यस्य हृदयंगमस्तस्य तेन नाम गेयमेव।' प्रतिपद्यं ग्राम्यपुरुषैः। एवं भणिते निजनिजप्रियाणां पुरस्तरुणपुम्पवर्गो गीतं गातुं प्रारेभे। ततः को ऽपि गौराङ्गीं को ऽपि श्यामलाङ्गीं को ऽपि तन्वङ्गीं को ऽपि नीलोत्पलाक्षीं गायति। ततो दोलाधिरूढेन मानभटेन निजा जाया गौराङ्ग्यपि श्यामाङ्गीनामोच्चारेण गीता। एवं च श्यामाया नाम गीयमानं श्रुत्वा तस्य प्रिया गौराङ्गी समधिकं चुकोप। ततो ऽपराभिर्युवतिभिः सा हसितेति। 'सखि, तव रूपप्रमाणं सौभाग्यभङ्गी च यत्तव पतिरन्यायाः श्यामाख्या मनोवल्लभाया नामोत्कीर्तनमातनोति।'

ततः सा सौभाग्यवती गौराङ्गी निखिलतहृदयशल्येव क्षणं चिन्तयामास। 'अहो, मम प्रियेण सखीजनस्यापि पुरतो मानो ऽपि न रक्षितः। अहो, अस्य निर्दाक्षिण्यम्। अहो, निर्लज्जता। अहो, निःस्नेहता। येन प्रतिपक्षगोत्रग्रहणं कुर्वता महद्दुःखं प्रापितास्मि, ततो ममापमानितसौभाग्यलक्ष्म्या न समीचीनं प्राणितम्' इति विचिन्त्य सा गौराङ्गी महिलावृन्दस्य मध्यान्निर्गमनोपायमिच्छति, परं न तद्दृष्टिवञ्चनावसरं प्राप्नोति। इतश्च,

स्वप्रियाद्गोत्रस्खलनश्रुतिसंतप्तचेतसः। तस्या दुःखमिव प्रेक्ष्य द्वीपमन्यं रविर्ययौ॥ ७४
कमलानि परित्यज्य मधुपाः कुमुदावलिम्। भेजुः प्रायेण नैकत्र मधुपानां रतिर्भवेत्॥ ७५
अस्तं गते दिनस्यान्तात् खगे विश्वप्रकाशके। क्रोशन्ति स्म खगानामसौहृदादिव दुःखिता॥ ७६
पर्यपूरि तथा विश्वमपि विश्वं तमोभरैः। यथा न लक्ष्यते लोकैस्तदा पाणिर्निजो ऽपि हि॥ ७७
सर्वा अपि क्षणादेव ग्रस्यन्ते तमसा दिशः। इनाद्विना सपत्नेन को नाम न हि दूयते॥ ७८
अभूत्तमोमयं भूमितलं निखिलमप्यथ। राज्यं तमसि कुर्वाणे यथा राजा तथा प्रजा॥ ७९
न जलं न स्थलं नोच्चं न नीचं नयनाध्वनि। न समं नासमं सर्वं तमसैकीकृतं जगत्॥ ८०

ततः ईदृक्षे समये सा युवतिः सार्थमध्यतः कथंचिन्निर्गत्य मरणोपायं चिन्तयन्ती गृहमाजगाम। तत्र सा श्वश्र्वा पृष्टा 'वत्से, कुत्र ते पतिः'। भणितं तया। 'एष आगत एव मम पृष्ठे लग्नः' इति वदन्ती सावशा वासवेश्म प्रविवेश। ततो ऽसावतिगुरुदुःसहप्रतिपक्षगोत्रवज्रप्रहारदलितेव जजल्पेदम्।

'आकर्णयत भो लोकपालका नीतिपालकाः। विना प्रियं निजं नान्यो मया चित्ते विचिन्तितः॥ ८१
परं न कृतमेतेन वरं प्राणप्रियेण यत्। यदस्यन्तवेयस्यानामपमानपदं कृता॥' ८२
इत्युदीर्य तयात्यन्तकोपया कण्ठकन्दले। अक्षेपि पाशकः प्राणान् विधूय तृणवद्द्रुतम्॥ ८३

§ १६) इतश्च स मानभटस्तां रमणीगणमध्यस्थामप्रेक्षमाणो जाताशङ्कः स्वभवनमाजगिवान्। तेन मातुः पार्श्वे पृष्टं 'यद्वद्वधूः समागता किं वा नेति'। मात्रा जल्पितम्। 'यदत्र समागत्य वासभवने प्रविष्टा' इति समाकर्ण्य मानभटस्तत्रागम्य त्वरितमेव पाशं तस्याश्चिच्छेद। अथो सा जलेन संसिच्यमाना क्षणेन स्वस्थचित्ता समभवत्। भणितमनेन। 'प्रिये, किं केनापराद्धं, कथं कुपिता, किमिदं त्वया निर्नि-

6) C om पर्यन्त 12) P माध्वीगण्डू॰ 26) P C omit line स्वप्रिया etc to चेतस, P om. तस्या, B अस्या for तस्या 31) P B प्रजा 33) C ईदृशे 36) P चिंतेऽप्रतिचिंतित. B चित्तेपि चिंतित॰ 39) P B समुपन॰. 40) P B वासभवने 41) C ॰समागत्य, P जल्पेन.

मित्तं स्वकीयं जीवितं ममापि च संशयदोलामारोपितम्' इत्याकर्ण्य गौराङ्गी प्रियं प्रति वाक्यमाह स्म 'यत्र सा सौभाग्यवती कमलदलदीर्घलोचना श्यामाङ्गी निवसति तत्र त्वमपि गच्छ' इति । मानभटेनोक्तम् । 'प्रिये, सर्वथैवास्य वृत्तान्तस्यानभिज्ञः । का श्यामाङ्गी, केन कदा दृष्टा, केन तव पुरो निवेदितम्, इति कथय ।' एतन्निशम्य सा रोषानलदह्यमानमानसा बभाण । 'अधुना त्वमनभिज्ञो ऽसि यदा त्वया दोलाधिरूढेन सखीजनपुरतस्तस्याः श्यामाङ्ग्या गीतमुद्गीतमेतत्कथं विस्मृतम् ।' एवमुक्त्वा तया महापुण्यारण्यस्थमुनिनेव मौनमवलम्ब्य स्थितम् । मानभटेन चिन्तितम् । 'यदसावकारणे ऽपि कोपपर्वतमारुरोह' । ततस्तेन प्रसाद्यमानापि सा पुनः पुनर्न किंचिज्जल्पितवती । केवलममानं मानमेवाश्रित्य स्थितवती । मानभटेन चिन्तितम् । 'यदेतस्या रोषपोषितचित्ताया अनुनये पादपतनमेव हितम्' इति विचिन्त्य तेन तदेव कृतम् । परं तेन कृतेनापि प्राज्याज्यसंसिक्तज्वलनज्वालेव साधिकतरं क्रोधदुर्धरा बभूव, न पुनश्चेतसि शमरसं पुपोष । ततः स मानभटश्चिन्तयति स्म । 'युक्तमेषा मृगाक्षी प्रसाद्यमानापि नाम न प्रसीदति स्म । यत ईदृश्य एव स्त्रियो भवन्ति ।

प्रत्यासन्ना भवेन्मोक्षलक्ष्मीर्मोक्षाभिलाषिणाम् । न जायते ऽन्तरा नाम दुस्तरा स्त्रीनदी यदि ॥ ८४
सेवन्ते कामुकाः कामतापच्छेदाय कामिनीः । परं प्रत्युत जायन्ते महासंतापभाजनम् ॥ ८५
सौदामिनीव संध्येव निम्नगेव नितम्बिनी । चञ्चलप्रकृतिर्दृष्टनष्टरागातिनीचगा ॥ ८६
विवेकपङ्कजं हन्ति मानसे महतामपि । कामिनीयं हिमानीव कस्तामिच्छति तत्सुधीः ॥ ८७
विवेकपर्वतारूढान् गुणप्रौढानपि द्रुतम् । हेलयापि महेलासौ वीक्षितेनापि पातयेत् ॥ ८८
नवीना कापि दृश्येत शस्त्रीव स्त्री शरीरिणाम् । आदीयन्ते यया प्राणा बाह्या आभ्यन्तरा अपि ॥

§ १७) इति चिरं विचिन्त्य वासभवनान्निःसृतो मानभटो जनयित्र्यापृच्छि 'पुत्र, कथय किमेतत्' । ततः स तस्या अदत्तप्रतिवचनो बहिर्निर्गतः । कान्तया चिन्तितम् । 'अहो, वज्रकठिनहृदयासि येन भर्तुः स्वयं पादपतितस्यापि न प्रसन्नाभवं ततो न वरं कृतम्, पुनः पुनः पदपतनप्रसादवीक्षापन्नो मम प्राणेशः कुत्र जगाम, इति न सम्यग् जानामि, तस्मादमुष्य पृष्ठलग्ना व्रजामि' इति चिन्तयित्वा वासवेश्मतो निर्गता । 'पुत्रि, क्व चलितासि' इति श्वश्रूपृष्टा 'मातः, तव पुत्रः क्वापि प्रस्थितः' इति वदन्ती सा त्वरितपदं प्रधाविता ससंभ्रमं, पृष्ठे श्वश्रूरपि । चिन्तितं च तत्पित्रा वीरभटेन । 'सर्वमेव कुटुम्बं क्वापि प्रस्थितम्' इति चिन्तयन् सो ऽपि तेषां मार्गे लग्नः । ततः स मानभटो घनतिमिराच्छादिते कूपनिगमे व्रजन् तया कथमप्युपलक्षितः । स च बहुपादपशाखासहस्रसंजातान्धतमसस्य कूपस्य तटमाजगाम । तत्र च तेनोपलक्षिता पृष्ठतः समायान्ती निजजायेति । तामवलोक्य 'एतस्याः परीक्षां करोमि' इति विचिन्त्य तेन कूपान्तः शिला निक्षिप्ता । तच्छिलापतनसंजातशब्दमाकर्ण्य 'मम पतिः पतितः' इति मत्वा तद्भार्या दुःखार्तावटे त्वरितमात्मानं मुमोच । ततः श्वश्रूरपि तद्दुःखदुःखिता स्वं मुक्तवती, ततस्तस्या दुःखेन महता पृष्ठलग्नः श्वशुरो ऽपि । ततस्त्रितयमपि विनष्टं दृष्ट्वा स चेतसि चिन्तितवान् । 'मयात्र किं कर्तव्यम्, एतेन दुःखेनात्मानं किं कूपे क्षिपामि, अथवा न' इति विचार्य तेन प्राप्तकालमेतेषां मृतानां निवापक्रियामातन्य परमवैराग्यमागतेन विषयान्तरं परिभ्रम्य परिभ्रम्य लोकेन निवेदितानि भैरवपातगङ्गास्नानप्रभृतीनि समाचरता भार्यामातृपितृवधप्रभूतसंभूतदुरन्तदुरितजातोपशान्तये वाराणसी नगरी भेजे । भो नरेश, तदयं वराको ऽनभिज्ञो मूढमना लोकोक्त्या तीर्थानि करोति । यदि तादृक्चित्तशुद्धिस्तदा पुरुषो गृहे ऽपि तिष्ठन् पापं क्षिणोति । ततः सर्वथैव मनःशुद्धिरेव विधेया ।

चित्तशुद्धिं विना दत्तं वित्तं पात्रे ऽपि सर्वथा । तथा क्रियाकलापश्च भस्मनीव हुतं वृथा ॥' ९०

एवं निशम्य गुरूदितं मानभटो मानमपनीय भगवतो धर्मनन्दनस्य चरणमूलमाश्रितः । ततः प्रतिबुद्धेन मानभटेन प्रव्रज्या याचिता । सूरिणा समादिष्टम् । 'वत्स, अनुच्छस्वच्छतानिधे, सर्वदैव निरतिचारं चारित्रप्रतिपालनं दुष्करमेव । यत्र कर्तव्यं केशोत्पाटनम् । नित्यमेव प्राणातिपातविरत्यादीनि व्रतानि निरतिचाराणि धारणीयानि । वोढव्यो ऽष्टादशसहस्रशीलाङ्गभारः । भोक्तव्यमसमविरसं रूक्षं भैक्षम् । पातव्यं प्रासुकमेषणीयं निःस्वादु जलम् । शयितव्यं भूमौ । दुस्सहपरीषहोपसर्गवर्गसंसर्गे ऽपि न मना-

1) B [illegible] 2) B [illegible] for [illegible] 4) B [illegible]
18) P B [illegible] 19) B [illegible] 20) P [illegible] 23) C [illegible], C [illegible] for [illegible] 26) B [illegible]
32) B inter. [illegible] & [illegible] 37) B [illegible] 39) B [illegible], B [illegible]

गपि शैथिल्यमाधेयम्। यन्मदनदन्तैर्लोहचणकभक्षणं सुकरं न पुनर्जिनप्रणीतव्रतप्रतिपालनम्।' ततः श्रीधर्मनन्दनगुरोरुपदेशवचःपीयूषं मानमहाविषमविषदर्पनिर्दलनसमर्थमाकण्ठमुत्कण्ठया निपीय मानभटः प्रव्रज्यां जग्राह।

। इति माने मानभटकथानकम्।

§ १८) पुनरपि गुरुराह।

'ईहध्वे यदि कल्याणमात्मनो भव्यजन्तवः। तदार्जवकृपाणेन च्छेद्या माया प्रतानिनी ॥ ९१
मायानदीमहापूरं यद्यमुं तितीर्षसि। ऋजुत्वाख्यतरीं तूर्णं ततः सज्जय यत्नतः ॥ ९२
माया रात्रिचरी ज्ञेया जगज्जन्तुभयंकरी। अवक्रचित्तसद्भावस्फूर्जन्मन्त्रप्रभावतः ॥ ९३
मायानृतखनिर्येन कृता स्यात्तस्य दुर्गतिः। न कृता येन तस्येह श्रेयःश्रीर्वशवर्तिनी ॥ ९४
माया दुर्नयभूपालकेलिभूमिरियं वरा। जननी विश्वदुःखानां काननं पापभूरुहाम् ॥ ९५

माया क्रियमाणा यशो धनं मित्रवर्गं च नाशयति। जीवितव्यं च संशयतुलामारोपयति। भो नरेश्वर, यथैष पुरुषः।' भूभृता प्रोक्तम्। 'भगवन्, न जानीमो वयं कः स पुरुषः, किमेतेन कृतम्।' श्रीधर्मनन्दनः प्रोचे। य एष तव संमुखः पाश्चात्यभूभागे मम स्थितः संकुचितदेहभागः कृष्णकायकान्तिः पापीयान् दृश्यते स मायावी। अनेन मायाविना यत्पूर्वं कृतं तदाकर्ण्यताम्। तथा हि,

जम्बूद्वीपाभिधे द्वीपे क्षेत्रे भरतनामनि। काश्यदेशे ऽस्ति विख्याता पुरी वाराणसी वरा ॥ ९६
स्फुटं स्फाटिकयद्भित्तौ यत्रेक्षन्ते मृगीदृशः। चरन्त्यो ऽपि निकेतान्तः स्व आदर्श इवानिशम् ॥ ९७
दुःखं तु त्यागिनामेव सर्वैश्वर्यविराजिनाम्। कदाचनापि प्राप्यन्ते याचनाय न याचकाः ॥ ९८
यत्र कामानलो यूनामदीपिष्ट कुतूहलम्। संध्यासमीरणैः सिद्धसिन्धुसीकरहारिभिः ॥ ९९

या चतुर्दशस्वप्नजन्ममहिम्नः अमूर्तमूर्तिरमणीयतातिरस्कृतानल्पकन्दर्पस्य उत्पन्नविमलकेवलज्ञानावलोकिताशेषपदार्थसार्थस्य संसारोदरविवरसंचरिष्णुसकलजनतात्राणदानोद्धतविशुद्धसद्धर्मदेशनासिंहनादविधुरितसकलकुमतकरिवरस्य सुरासुरनरेश्वरसंसेव्यमानचरणारविन्दयुगलस्य तीर्थकृतो भगवतस्त्रिजगदानन्दनस्य श्रीवामानन्दनस्य जन्मभूमिः। तस्या नगर्याः पश्चिमोत्तरदिग्विभागे शालिग्रामो नाम ग्रामः।

अम्बुभिर्बन्धुरो ऽगाधैः संकटो विकटैर्वटैः। मञ्जुलो वञ्जुलश्रेण्या चित्तप्रीत्यै न कस्य यः ॥ १००

§ १९) तत्र चैको वैश्यजातिर्गङ्गादित्याख्यः परिवसति। तत्र ग्रामे धनधान्यसमृद्धे ऽपि स एवैको दारिद्र्यमुद्राविद्रुतः। कुसुमशरसमानरूपे ऽपि जने स एवैको वैरूप्यधारी। किं बहुना, स एवैको दुर्वचनपरो निखिलजनोद्वेजनीयदर्शनः कृतघ्नः कर्णेजपः सर्वागुणगणमन्दिरं च। तस्य ग्रामजनेन मायाशीलस्य पूर्वनाम गङ्गादित्य इत्यपमस्य मायादित्य इत्यभिधा विदधे। भो नरेन्द्र, स चायं मायादित्यः। तत्र ग्रामे वणिक्पुत्र एकः पूर्वसुकृतसंचयक्षयपरिक्षीणद्रविणः स्थाणुरित्याख्यः। तस्य तेन मायादित्येन समं प्रीतिरुत्पन्ना। स च स्वभावेन सरलः कृतज्ञः प्रियवादी दयालुरवञ्चनपरः सदा दीनवत्सलो ऽनादीनवश्चेति। तेन स्थाणुना ग्रामवृद्धजनेन प्रतिषिध्यमानेनापि सौवचित्तप्रविशुद्धतया मायादित्यस्य समीपं [सान्निध्यं] न कदापि मुच्यते।

जानाति साधुर्वक्राणि दुर्जनानां मनांसि न। आर्जवेनार्पयत्येव स्वकीयं मानसं परम् ॥ १०१

ततस्तयोः सज्जनदुर्जनयोः प्राज्ञमन्दयोरिव मरालबकयोरिव भद्रगजवर्वरकूलगजयोरिव स्वभावेन स्थाणोः कैतवेन मायादित्यस्य तु मिथः प्रीतिरवर्धत। अन्यदा विश्वस्तचेतसावन्योन्यं विविधान् धनोपार्जनोपायान् परिकल्प्य स्वजनवर्गं परिपृच्छ्य कृतमङ्गलोपचारौ गृहीतपाथेयौ दक्षिणदिशाभिमुखं जग्मतुः। तत्र ताभ्यामनेकगिरिसरिच्छाखिश्वापदसंकुलं वनं दुर्लङ्घ्यमुल्लङ्घ्य स्वर्गपुरप्रतिष्ठं प्रतिष्ठानपुरमवाप्य विविधवाणिज्यादि कर्म कुर्वाणाभ्यां कथंचित्प्रत्येकं पञ्च काञ्चनसहस्री समुपार्जिता। ततस्तौ 'द्रव्यमेतच्चौरमिह्लजनेभ्यः परित्रातुं दुष्करम्' इति विचिन्त्य स्वदेशं प्रति गमनसमुत्सुकमनसौ दश सुवर्णसहस्रया दश रत्नीं स्वीकृत्य जर्जरीराञ्चले बद्ध्वा मुण्डितमस्तकौ प्रावृतधातुरक्तवाससौ विरचितदूरतीर्थयात्रिकलोकवेषौ भिक्षां याचमानौ क्वापि मूल्येन क्वापि सत्रागारेष्वश्नतौ कमपि संनिवेशमीयतुः।

तत्रोक्तं स्थाणुना । 'भो मित्र, मार्गश्रमखिन्नदेहो भिक्षार्थं गन्तुं न शक्नोमीति तदद्य निरवद्या मण्डका एव भक्ष्यन्ते ।' तच्छ्रुत्वा मायादित्यः प्रोचे । 'त्वमेव पत्तनान्तःप्रविश्य मण्डकान् कारय, नास्मिन्नर्थे निपुणो ऽसि, परं त्वरितमागन्तव्यम् ।' स्थाणुना भणितम् । 'भवत्वेवं कथमयं रत्नग्रन्थिः क्रियताम् ।' मायादित्यो जगाद । 'कस्तावज्जानाति नगरव्यवहारं तस्मात्को ऽप्यपायो भविष्यति तव प्रविष्टस्येति ममैव पार्श्वे रत्नग्रन्थिस्तिष्ठतु ।' स्थाणुस्तस्य करे रत्नग्रन्थिमर्पयित्वा पुरं प्रविवेश । चिन्तितं च मायादित्येन । 'यदि केनाप्युपायेन रत्नग्रन्थिरसौ ममैव भवति तत्कृतार्थपरिश्रमः स्याम्' इति विचिन्त्य प्रत्युत्पन्नपापमतिना तेन मायिना सत्यरत्नग्रन्थिप्रतिरूपो द्वितीयः पाषाणशकलग्रन्थिः कृतः । तदा च 'कान्दविकापणेष्वनुद्घाटः' इत्यकारितमण्डक एव स्थाणुरायातः । भणितं स्थाणुना । 'मित्र, कथमद्य भयभ्रान्तविलोचन इव भवान् लक्ष्यते ।' मायादित्येन निवेदितम् । 'मया त्वं सम्यक् समागच्छन्नत्र नावगतः किंतु चौर इति ज्ञातमतो बिभ्यदस्मि, न कार्यममुना रत्नग्रन्थिना ।' एवं वदता तेन मायाविना गमनाकुलितचेतसा पुनर्विरचितं सत्यरत्नग्रन्थिं तस्य समर्प्य स्वयमसत्यरत्नग्रन्थिं स्वीकृत्य 'अहं भिक्षार्थं गच्छामि' इति कपटेन भणित्वाहोरात्रेण द्वादश योजनान्यतिक्रम्य यावद्रत्नग्रन्थिर्विलोकितस्तावत्केवलं पाषाणखण्डान्येव दृष्टानि । तन्निरीक्षणे वञ्चित इव मुषित इव स बभूव । ततस्तस्य पार्श्वतः सत्यरत्नग्रन्थिग्रहणाय पुनरपि कूटकपटधारी चिरं सर्वत्र बभ्राम । स स्थाणुर्मित्रमार्गान्वेषणं चिरं चकार, परं स न मिलितः । ततो ऽनेकधा विलप्य मित्रगुणं संस्मृत्य तेन दिनः समतिक्रमितः । रात्रौ पुनः कुत्रापि देवकुलान्तः सुप्तः ।

§ २०) पाश्चात्ययामे केनापि गूर्जरपथिकेन गीतम् ।

'धवल इव यो ऽत्र विधुरे स्वजनो नो भारकर्षणे प्रवणः । स च गोष्ठाङ्गणभूतलविभूषणं केवलं भवति ॥' १०२

इति सूक्तं श्रुत्वा स्थाणोरपि श्लोक एकः स्मृतिमायातवान् ।

'अथ क्षितौ विपत्तौ च दुःसहे विरहे ऽपि च । ये ऽत्यन्तधीरताभाजस्ते नरा इतरे स्त्रियः ॥' १०३

तां रात्रिमतिक्रम्य तेन चिन्तितम् । 'यदि मृतं मम मित्रं भवति तदास्य मानुषाणां रत्नानि पञ्च समर्पयामि' इति पुनः कृतमतिः स्थाणुः स्वनगरं प्रति चचाल । व्रजतस्तस्य स्थाणोः क्रमेण नर्मदातीरे स मायादित्यो विलक्ष्यास्यो निःश्रीकशरीरो लोचनगोचरमुपाजगाम । ततस्तेन स्थाणुं मित्रं वीक्ष्य गाढमवगुह्य च कपटेनालीकवृत्तान्तो निवेदितुमारेभे । 'मित्र, तदा तव सकाशादहं निर्गत्य गेहं गेहं परिभ्रममाणो धनिनः कस्यापि वेश्मनि प्रविष्टः, तत्र मयालब्धायां भिक्षायां किंचित्कालं यावत्स्थितं तावत्तत्पदातिभिः क्रोधान्धैः साक्षाद् यमदूतैरिव चौर इति भणद्भिर्विविधैः प्रहारैर्मार्यमाणो ऽहं गृहस्वामिनः सकाशे नीतः । तेन समादिष्टम् । 'भव्यं कृतमेष धूर्तो यदनेनास्माकं कुण्डलमपहृतम् । तावत्सर्वथायं यत्नेन ध्रियतां यावद्राजकुले निवेदये ।' ततो मया चिन्तितम् ।

'भुजङ्गगतिवद्वक्रचित्तेन विधिना नृणाम् । अन्यथा चिन्तितं कार्यमन्यथैव विधीयते ॥' १०४

§ २१) ततो ऽकृतापराधो विलपन् वेश्मनः कोणे तैर्निक्षिप्तः । तत्र स्थितस्य दुःखार्तस्य मे दिवसो व्यतीतः । संप्राप्ता रात्रिः । सा तु स्वप्नसंजातभवत्समागमसंभूतसुखपरम्परासु स्थितस्य मम त्वरितमेव निष्पुण्यकस्य लक्ष्मीरिव क्षणदा क्षयमाप । संप्राप्तो ऽपरो दिवसः । तत्र मध्याह्नसमये कापि नायिका अनुकम्पया मम योग्यमाहारमानिनाय । सापि मां रमणीयरूपं विलोक्यानुरागवती संजाता । विजनीभूते च तत्र सा मया पृष्टा 'भद्रे, त्वां पृच्छामि यदि स्फुटं सर्वमपि निवेदयसि' । तयोक्तं 'वरेण्य, निखिलमपि निवेदयिष्ये' । मयोचे 'किमहं निर्मन्तुः पदातिभिर्गृहीतः' । तया जल्पितम् । 'सुभग, एतस्यां नवम्यां मद्भर्ता देवताराधननिमित्तं मलिम्लुचो ऽयमिति छद्मना स्वीकृतं त्वां देव्यै बलिं दास्यति ।' ततो मयाधिकजातजीवितान्तभयेन पुनः पृष्टा 'कथय मम को ऽपि जीवनोपायो ऽस्ति ।' तया कथितम् । 'नास्ति तव जीवनोपायः, न पुनः स्वस्वामिनो द्रोहं करोमि, परं तथापि त्वयि मम महान् स्नेहः, ततो वचः शृणु । अथ नवम्यां सकलो ऽपि परिच्छदो मत्स्वामिना सह तीर्थभुवि स्नातुं यास्यति तदा तव रक्षपालो ऽप्येको द्वौ वा भाविनौ ।' इत्याकर्ण्य प्रस्तावं परिलभ्य गृहादहं निःसृत्य केनाप्यवीक्ष्यमाणः स्थाने स्थाने त्वां विलोकयन् सरलबहुलवानीरे रेवातीरे यावदायातस्तावत्त्वं दृष्टः । मित्र, तव दुस्सहवियोगे एतन्मयानुभूतम् ।' एतद्वृत्तान्तं निशम्य सम्यग्बाष्पजलप्लुतलोचनः स्थाणुः समजनि ।

8) B 'सेषु तदोइ [illegible] 10) B चौर इति ज्ञातः । अतो 11) B om. [illegible] तस्य समर्प्य स्व, [illegible] P [illegible]
12) P om. [illegible]
28) P पुरा [illegible] पुनः &
एता 38) P [illegible]

ततो द्वावपि धौतवदनौ कृताहारक्रियौ प्रचलितौ। ततो मार्गभ्रष्टौ दिङ्मोहितचित्तौ भयभ्रान्तदृशौ च संसार इव दुस्तरे कान्तारे विविशतुः। 'कुत्रागतौ, कुत्र गमिष्यावः' इति तौ न जानीतः। स्थाणुना भणितम्। 'क्षुधाधिकं मां बाधते तत्त्वं रत्नग्रन्थिं गृहाण, कदाचिन्मम पार्श्वात्पतिष्यतीति समर्पितो ऽनेन रत्नग्रन्थिः।' चिन्तितं च मायादित्येन। 'अहो, यन्मम कर्तव्यमस्ति तदमुना स्वयमेव कृतम्। ततो मध्याह्ने ललाटंतपतपने ऽतीवतृष्णातरलितौ पानीयं सर्वत्र पश्यन्तौ वटपादपाधस्तादवटं ददृशतुः। ततश्चिन्तितं तेन दुष्टबुद्धिना 'सांप्रतमस्यैव कूपपातनमेवानपाय उपायः'। भणितं मायादित्येन। 'स्थाणो, कूपे कियत्प्रमाणं पयः, विलोक्य कथ्यताम्, यथा तदनुमानेन दृढां वल्लीतन्तुभिर्दृढां रज्जुं करोमि।' स तु महानुभावो ऽवक्रहृदयः पयःप्रमाणवीक्षाकृते प्रवृत्तः। ततस्तेन मोहमोहितचेतनेन मायाविनानपेक्ष्य लज्जामवमत्य प्रीतिमनालोच्य दाक्षिण्यमविचार्य परलोकमविचिन्त्य सज्जनमार्गं स्थाणुर्नीरं निरीक्षमाणः कूपे न्यक्षेपि। स च कूपे दलतृणचयचिते जम्बालान्तः पतितो ऽपि तथाविधां बाधां देहे न सेहे। ततस्तेन विश्वस्तचेतसा चिन्तितम्। 'अहो, पूर्वं दारिद्र्यम्, ततः कान्तारान्तः परिभ्रमणम्, तत्रापि प्रियमित्रवियोगः, एतत्त्रितयमपि पापिना विधिना विरचितमेव। अहमत्र केन निर्दयहृदयेन क्षिप्तः। अत्र मायादित्य एव समीपवर्ती नान्यः। कथमेतेनास्मि पातितः। अथवा नैतत् संवादि, दुष्टं मया खलु चिन्तितम्।

कदाचिद्वायुना स्वर्णशैलचूलापि कम्पते। उदेत्यंशुः प्रतीच्यां च न मित्रं तनुते त्विदम्॥ १०५

धिगहो, ममापि हृदयस्यानल्पविकल्पसंकल्पः। ततः केनापि राक्षसेन वा पिशाचेन वा पूर्ववैरिणा क्षिप्तो ऽस्मि।' स्थाणुरेवं विचिन्त्य स्वस्थचित्तस्तस्यामप्यवस्थायां तस्थौ। प्रकृतिरेवेदृशी सज्जनानाम्। चिन्तितं मायादित्येन। 'अहो, यत्कर्तव्यं तत्कृतमेव। सांप्रतं दशानां रत्नानां फलं गृह्णामि' इति चिन्तयन् मायादित्यो वनान्तः परिभ्रमन् चोरसेनापतिना वीक्षितो धृतश्च रत्नानि च गृहीतानि।

§ २२) अथ चौरपतिः कथंचिद्भवितव्यतयानन्ययोदन्यया बाधितस्तमेव विशङ्कटावटतटमवाप। समादिष्टं पल्लीस्वामिना 'भो भोः, कूपात्पयः कर्षत'। इत्याकर्ण्य तैः कूपे पयःकर्षणाय वल्लीवरत्रया ग्रावगर्भः पलाशदलपुटकः क्षिप्तः। कूपान्तःस्थेन स्थाणुना तं वीक्ष्य महता शब्देन गदितम्। 'केनापि दैवदुर्योगतः कूपे ऽत्र क्षिप्तः, ततो मामभ्युत्तारयत।' तैः सेनानायकस्य पुरो विज्ञप्तम्। 'यत्केनाप्यत्र जीर्णकूपे पुमानेकः पातितो ऽस्ति।' सेनापतिना जगदे।' 'भो भोः, अलमलं जलाकर्षणे, प्रथमं तमेव वराकं कर्षत।' ततस्तदादेशवशंवदैस्त्वरितमेव स्थाणुः कूपतः कर्षितः। सेनापतिस्तं बभाषे 'भद्र कुशलस्त्वं, कुतः समायातः, किमभिधानः, कथं जीर्णावटे निपातितः।' भणितं चानेन। 'देव, पूर्वदेशत आवां द्वौ जनौ दक्षिणाशामाश्रित्य कियता कालेन पञ्च रत्नान्युपार्ज्य मुदितमानसौ स्वगृहं प्रतिगच्छन्तौ मार्गपरिभ्रष्टौ तृपातरलितचित्तावेतस्यामटव्यां प्रविष्टौ। तत आवाभ्यां तृपातुराभ्यां जीर्णकूपो दृष्टः। अतः परं देव, न किमपि सम्यग् जाने, यदस्मि केनापि पातित इत्यवैमि। परं यद्भवता कृपावता कूपात्संसारादिव गुरुणा प्राणी सद्धर्मवचनोपदेशेनाकर्षितः।' एतदाकर्ण्य सेनापतिनोक्तम्। 'केवलं तेन दुराचारेण भवाब्धिक्षिप्तः।' स्थाणुना भणितम्। 'नहि नहि शान्तं पापम्। स कथं मयि जीवितादप्यधिकः प्रियो वयस्यः श्वपच इव दुश्चरितमाचरति।' सेनापतिना जल्पितं 'स तावत्कुत्रास्ते'। स्थाणुना जगदे 'सांप्रतं नावगच्छामि'। अथ सर्वैरपि परिमोषिभिः परस्परं सहास्यमास्यं निर्माय भणितम्। 'यदयं वराकः सर्वदैवावक्रचित्तः सद्भावः किमपि न जानाति स्वस्य शुद्धचित्ततया।' ततः पल्लीपतिरुवाच। 'सांप्रतमिदं स एवास्य वयस्यो भविष्यति, यस्मामूनि रत्नान्यस्माभिर्गृहीतानि।' चौरैरुक्तं 'देव, संभाव्यत एतत्'। अथ स पृष्टः 'कथय स कीदृशस्तव वयस्यः'। स्थाणुना भणितम्। 'देव, कृष्णवर्णः पिङ्गललोचनः कृशाङ्गो मम वयस्यः।' सेनाधिपेनोक्तम्। 'भद्र, त्वया लक्षणसंपूर्णः सुहृल्लब्धो येन कूपे भवान् पातितः। त्वं प्रत्यभिजानासि स्वानि रत्नानि दृष्टानि।' तेनोक्तं 'उपलक्षयामि'। ततस्तेन तस्य रत्नानि दर्शितानि। तेन तान्यात्मीयानि परिज्ञाय जल्पितम्। 'कुत्र कदा वा रत्नानि प्राप्तानि, कथं मन्मित्रं व्यापाद्याङ्गीकृतानि।' तैरुक्तम्। भवन्मित्रं न विनाशितम्, केवलं रत्नानि स्वीकृत्य नियम्य च

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स मुक्तः।' तेन सेनापतिना सदयेन स्थाणोः पञ्च रत्नान्यर्पयांचक्रे। तेन मित्रं विलोकमानेनैकस्मिन् वनगहने दृढवल्लीसंदानितबाहुलतो नियमितचरणयुगः पोट्टल इव निबद्धो ऽधोमुखो वीक्षितः। स तं विगतबन्धं विधाय हाहारवं कुर्वाणः स्थाणुः सानुकम्पः प्रोवाच। 'मया रत्नानि पञ्च व्याघुट्य लब्धानि। तव सार्धं रत्नद्वयं ममापि च। त्वं पुनर्मनसि विषादं मा विदधीथाः।' इति भणित्वा स्थाणुना कान्तारपर्यन्तग्रामसीमां स समानिन्ये। तत्र तावदुपचारवृत्त्या स मायादित्यः कियद्भिरपि दिनैर्निर्व्यूढव्रणः समजनि। चिन्तितं च मायादित्येन। 'यदयं ममेदृशचेष्टितस्यापि परोपकारीति। ततो मया किं कर्तव्यम्, यन्मया मायाविना प्रथमं रत्नस्वीकारेण ततः कूपान्तर्निक्षेपेणालीकवचोभिश्च वयस्यो विप्रतारितः, ततो मम नरके ऽपि न निवासः, तस्माद् ज्वलनं प्रविश्यात्मानं काञ्चनमिवाशुशुक्षणौ विमलीकरिष्ये।' ततो ऽतीवमित्रवञ्चनालक्षणचिन्तासंतापपरायणश्चितानलं प्रवेष्टुं स्थाणुना ग्रामजनेन च निवार्यमाणो ऽपि मायादित्यः समीहितवान्। ततो ग्राममहत्तरैरनेकैर्वाक्यैः प्रतिबोधितः। ततः स्वमित्रवञ्चनसमुद्भूतपापनिराकरणाय स्थाणुना मित्रेणानुगम्यमानः सर्वाणि तीर्थानि लोकप्रसिद्ध्या समाराधयन् स मायादित्यः समागत्येह समुपविष्टो ऽस्ति। ततो मायादित्यः श्रीधर्मनन्दनगुरोर्मुखतः स्वं वृत्तान्तमवगम्य बभाण। 'यन्मया मायामोहितचेतसा स्वमित्रद्रोहिता कृता तदपगमनाय प्रसादं विधाय प्रभो, प्रभो दयावास, सिद्धिनिवासभुवं प्रव्रज्यां मह्यं देहि।' ततो भगवता धर्मनन्दनेन ज्ञानातिशयेन विलोक्योपशान्तमायाकषायप्रचारः स मायादित्यः श्रीतीर्थनाथप्रणीतप्रतीतयथोक्तविधिना प्रव्राजितः।

। इति मायायां मायादित्यकथा।

§२३) चारुचारित्रमलयाचलचन्दनेन गुरुणा श्रीधर्मनन्दनेन पुनरूचे।

न वर्जयति लोभं यः क्रोधादिरहितो ऽपि हि। निमज्जति भवाम्भोधौ स कालायसगोलवत्॥ १०६
जीवाः संसारकान्तारे विवेकप्राणहारिणा। स्पष्टं लोभाहिना दष्टा जानते न हिताहितम्॥ १०७
सलोभे मानवे सद्यो निर्मलापि गुणावली। विलीयते ऽग्निसंतप्ते लोहे तोयच्छटा यथा॥ १०८
प्रचुरैर्नीरधिर्नीरैरिन्धनैर्धूमकेतनः। न तुष्यति यथा जन्तुर्धनैरपि धनैस्तथा॥ १०९

लोभपरवशः प्राणी द्रव्यं नाशयति, मित्रं च हन्ति, दुःखाम्बुधौ निपतति च। पार्थिव, यथैष पुरुषः।' राज्ञा विज्ञप्तं 'भगवन्, स कः पुरुषः, किमेतेन कृतम्'। समादिष्टं भगवता। 'यस्तव पृष्ठिभागे वामे पार्श्वोपविष्टो ऽतिकृशशरीरः केवलमस्थिपञ्जर इव रूपेण मूर्तो लोभ इव। नरेश्वर, अमुना लोभाभिभूतेन यत्कृतं तदेकचित्ततया श्रूयताम्। तथा हि। इहैव जम्बूद्वीपे द्वीपे भरतक्षेत्रे मध्यमखण्डे

समस्ति नगरी सौवरामणीयकसंपदा। स्वःपुरस्तन्वती तक्षशिला मनसि लाघवम्॥ ११०
कपिशीर्षावलीकप्रव्रमन्याजेन भोगिराट्। सहस्रशीर्षः सौन्दर्यं यस्या द्रष्टुमुपागतः॥ १११
प्राकारः स्फाटिको यत्र परिखाम्बुनि बिम्बितः। भोगावतीनिरीक्षार्थं विशतीव रसातलम्॥ ११२
सुजातिरम्याः सुदिवाः सदारम्भा वृषाश्रयाः। स्वमयाः स्वशना यत्रोद्याना इव जना बभुः॥ ११३
प्रासादा यत्र राजन्ते महाराजतनिर्मिताः। क्रीडानिमित्तमायाता मेरोरिव कुमारकाः॥ ११४
असंख्यातहरिख्यातां सदा जयविराजिताम्। यां पुरीं स्वःपुरी वीक्ष्य ह्रियेवादृश्यतामगात्॥ ११५
श्रीनाभेयपदस्थाने धर्मचक्रं मणीमयम्। श्रीबाहुबलिना यत्र सहस्रारं विनिर्ममे॥ ११६

यत्र शोभन्ते परमस्नेहलालसचेतसो जना अनगाराश्च सदा परमदारं सदागमपरं सदाहारसारं विमविवृन्दं मुनिमण्डलं चेति। तस्याः पुर्याः पश्चिमदक्षिणयोरन्तराले दिग्विभागे समुच्चधान्यकूटाभिराम उच्चलाख्यो ग्रामः। तस्मिन् शुद्धवंशभवो धनदेवाभिधः सार्थपतिपुत्रः परिवसति। एवं सार्थपतिपुत्रैः सह तस्य क्रीडां कुर्वतः कियानपि कालो व्यतिचक्राम।

§२४) स धनदेवः स्वभावत एव लोभदत्तचित्तः सततमेव पञ्चकशिरोमणिरलीकवचनभाषी परद्रव्यापहारी। ततस्तस्येदृशस्य तैः सार्थनाथतनुजैर्धनदेव इति नाम निराकृत्य लोभदेव इत्यभिधा निदधे।

10) P B om. तत 11) P B 'गम्भमानसीर्थो सर्वाणि लोक' 17) P B omit गुरुणा श्री 26) B तक्षशिला 28) B has (on भोगवती) a marginal gloss, नागपुरी 29) On सुजाति etc. B has a marginal gloss: जातिर्मालती पुष्प च। शुभ दिवं ... देवो, दि° शोभन° दिवा पुष्पगीत पुत्रा सदारा पक्ष। सदरमान आरंभो येषां ते तथा। सदाकर्मा वल्लो वेतु॥ दृढ़ निश्रेय शोभन ... पक्ष। शोभन अशनं भोजन द्वि° स्वाना भूमिशेष पक्ष॥ 31) B has a marginal gloss on असंख्यात etc असंख्य ... इति श्रेय ... [?]. 33) P B om. पर B has a gloss (on दं) दं ... 35) P repeats (after गुरुत्वानुगम्य) लोभदत इत्यभिधा etc. ending with गुरुत्वमनुगम्य

ततस्तस्य तारुण्यपुण्यावयवस्य मानसमतीव लोभाभिभूतमभूत् । अन्यदा द्रव्योपार्जनप्रगुणितचित्तो गुरुजनमनुज्ञाप्य लोभदेवस्तुरङ्गानुत्तुङ्गान् सज्जीकृत्य वाहनानि च स्वीकृत्य पाथेयं संगृह्य मित्रवर्गमापृच्छय तिथिकरणनक्षत्रपवित्रे मुहूर्ते चन्द्रबले वरलग्ने स्वामिना वीक्षिते स्नानं विधाय देवतार्चनं निर्माय च बहुश्राद्धिकादत्तपदः स्वजनेनानुगम्यमानः प्रमुदितवदनो दक्षिणाशां प्रति प्रचलितः । जनकेनोक्तम् । 'वत्स, तवाधीतसर्वशास्त्रस्य माणिक्यस्य घटनमिव मारुत्याः पाठनमिव मौक्तिकानामुत्तेजनमिव सर्वथा शिक्षावचः कीदृग्, तथापि स्नेहमोहितचेतसा मया त्वां प्रति किंचिदुच्यते । 'पुत्र, दवीयो देशान्तरं, विषमा मार्गाः, कुटिलहृदया लोकाः, वञ्चनप्रगुणाः कामिन्यः, घनतरा दुर्जनाः, विरलाः सज्जनाः, दुष्परिपाल्यं क्रयाणकम्, दुर्धरं यौवनम्, विषमा कार्यगतिः, तावत्त्वया सर्वथैव क्वचन पण्डितेन, क्वचन मूर्खेण, क्वचन दयालुना, क्वचन निष्कृपेण, क्वचन सूरेण, क्वचन कातरेण मार्गो निर्गमनीयः ।' इति शिक्षावचोभिः सुतममन्दानन्दसंदोहमुग्धदुग्धाब्धिमध्यस्थं परिगलन्नयनयुगलजलं पिता विदधे । लोभदेवः कतिपयैरप्यनवरतप्रयाणकैर्दक्षिणापथमाश्रित्य कियतापि कालेन सोपारकपत्तनं प्राप्तवान् ।

यत्रोत्पातः पतङ्गेषु वक्रता भ्रूषु योषिताम् । प्रकम्पश्च पताकानां जनानां न कदाचन ॥ ११७
प्रामाणिकेषु संवादः कन्यासु करपीडनम् । मथनं च दधिष्वेव भङ्गः पूगीफलेषु च ॥ ११८
सम्यग्भवोच्छित्तिविधौ नितान्तं सद्धर्मकर्माहितचेतसो ऽपि ।
शिवार्थिनो यत्र जना यतन्ते कुर्मः स्तुतिं कां नगरस्य तस्य ॥ ११९

यत्र विष्वोल्लासियशोदयापरिगतो जनार्दन इव जनः सर्वमङ्गलोपचारचारुश्च, पार्वतीपतिरिव विमोहयति संगतो गणिकागणो धार्मिकलोकश्च । तत्र जीर्णश्रेष्ठिनो रुद्राभिधानस्य गुणश्रेणिनिधानस्य वेश्मनि वसता कियतापि कालेन तुरङ्गान् विक्रीयाधिकं धनमुपार्ज्य लोभदेवेन स्वगृहागमनोत्सुकमनसा बभूवे । तत्रायमाचारः । 'ये केचिद्वणिजस्तत्रत्या देशान्तरागता वा सायं ते सर्वे मिलित्वा परस्परप्रीतिपूर्वकं क्रयविक्रयादिकेन किमुपार्जितम्, किं किं पण्यमद्य देशान्तरादागतम्' इति वार्तां वितन्वते । गन्धताम्बूलमाल्यादि परस्परं प्रयच्छन्ति ।

§२५) अन्यदा स लोभदेवस्तत्रैवोपविष्टस्तदा केनापि 'क्वापि देशान्तरे किमप्यल्पमूल्येन वस्तुनानल्पमूल्यं वस्तु प्राप्यते' इत्याचचक्षे । अथ केनचिद्वणिजा गोष्ठयन्तःस्थेन प्रोक्तम् । 'यदहं दुस्तरं वारिधिमुल्लङ्घ्य रत्नद्वीपमगमम् । तत्र मया पिचुमन्दपत्राणि दत्त्वा रत्नानि स्वीचक्रिरे । एवं विक्रयक्रयं विरचय्य व्यावृत्य क्षेमतयात्राहमागतः ।' इमां वार्तां श्रुत्वा लोभतत्त्वाहितमनसा लोभदेवेन स्ववेश्मगमनाभिप्रायं विमुच्य पुनर्नवीनद्रविणार्जनहेतवे चेतश्चक्रे । ततो निजवेश्मागत्य निर्मितस्नानभोजनो यथाश्रुतं लोभदेवः श्रेष्ठिरुद्रस्य पुरः कथयामास । 'तात रुद्र, तत्र रत्नद्वीपे गतानां महाँल्लाभ उत्पद्यते, यत्र निम्बपत्रै रत्नान्येतानि प्राप्यन्ते । ततः किं मया न तत्र समुद्यमः क्रियते ।' रुद्रश्रेष्ठिनादिष्टम् 'वत्स, यावन्मात्रो मनोरथो ऽर्थकामयोर्विधीयते तावन्मात्र एव प्रसरति, 'लाभाल्लोभो हि वर्धते' इति न्यायात् । अग्रेतनमर्थसंचयं स्वीकृत्य स्वदेशं गच्छ । किं च बहुलापायं जलधेरुल्लङ्घनम् । ततो ऽधिकलोभे मनो मा विधेहि । एतदेव द्रविणं यथेच्छं भुङ्क्ष्व । दीनादीनां दानं ददस्व । दुर्गतं जातिसंबद्धं च समुद्धर । सर्वथैव धनस्य फलं गृहाण । निगृहाण च समधिकद्रव्यार्जनलक्षणं लोभपाशसम् ।' एतदाकर्ण्य लोभदेवेन जल्पितम् ।

'यः कार्ये दुर्गमे धीरः कार्यारम्भं न मुञ्चति । वक्षो ऽभिसारिकेव श्रीस्तस्य संश्रयते मुदा ॥ १२०

तथा तात, प्रारब्धकार्यनिर्वाहिमनसा पुंसा भवितव्यम् । त्वमपि मया सह रत्नद्वीपमागच्छ ।' श्रेष्ठिना भणितं 'ममागमनं न भावि केवलं त्वमेव व्रज' । लोभदेवेनोक्तम् 'कथं भवतस्तत्र गमनं न संपद्यते तन्निवेदय ।' रुद्रश्रेष्ठी प्रोवाच । 'यदहं सप्तकृत्वः समुद्रान्तर्यानपात्रेण प्रविष्टः, परं सप्तकृत्वो ऽपि मम वाहनं मग्नम्, तावदहं नार्थस्यैतस्य भाजनम् ।' लोभदेवेन जल्पितम् । 'घर्मांशोरपि प्रतिदिनमुदयाधिरोहप्रतापपतनानि किं पुनर्नान्यस्य इति परिभाव्य सर्वथैव कमलायाः समुपार्जने सावधानमनसा भाव्यम् । त्वया रत्नद्वीपे मया सह समागन्तव्यमेव ।' श्रेष्ठी जगाद पुनः । 'वत्स, त्वां प्रति सांप्रतं किंचिद्वदामि, अत्र यानपात्रे त्वमेव क्रयाणकनेता, अहं पुनर्मन्दभाग्यः' इति । ततस्तेन तदेवाङ्गीकृतम् ।

§२६) अथ सज्जीकृतं यानपात्रम्। गृह्यन्ते क्रयाणकानि। उपचर्यन्ते निर्यामकाः। निर्णीयते निमित्तविद्भिर्यात्रादिवसः। स्थाप्यते लग्नम्। निरूप्यन्ते निमित्तानि। विलोक्यन्ते उपश्रुतयः। संमान्यन्ते विशिष्टजनाः। अर्च्यन्ते देवताः। सज्जीक्रियते सितपटः। ऊर्ध्वः क्रियते कूपस्तम्भः। संगृह्यते काष्ठसंचयः। स्थाप्यते परिग्रहः। आरोप्यते भक्तम्। ध्रियन्ते जलभाजनानि। एवं कुर्वतस्तस्य समागतो यात्रादिनः। तत्र च तौ कृतमज्जनौ मुदितचेतसौ सुमनोमालाविलेपनवासोऽलङ्कारालंकृतौ द्वावपि सपरिजनौ यानपात्रमारुरुहतुः। चलितं यानपात्रम्। वादितानि तूर्याणि। चालितान्यरित्राणि। ततः प्रावर्तत गन्तुं जलधौ यानपात्रम्। अनुकूलो वायुर्ववौ। कियतापि कालेन वहनं रत्नद्वीपं ययौ। तस्मात्तावुत्तीर्यातीव रम्यतमं प्राभृतं गृहीत्वा भूपचरणयुगलमभिगम्य लब्धप्रसादविशदमानसौ क्रयविक्रयं विरचय्य व्यावृत्य निजकूलाभिमुखमुत्सुकौ प्रचेलतुः। अनुकूलवायुना वहनं प्रेर्यमाणं समुद्रान्तः परिवीक्ष्य लोभदेवेन व्यचिन्ति। 'अहो, प्राप्तो मनोरथादधिकतरो लाभः। संभृतं च रत्नैर्यानपात्रम्। तावत्तटं प्राप्तस्य वहनस्यैष मम भागी भावीति न सुन्दरमेतत्।' इति चिंतयन् लोभदेवोऽवगणय्य दाक्षिण्यं समवलम्ब्य निष्करुणत्वं शरीरचिन्तायां समुपविष्टं रुद्रश्रेष्ठिनं जलधौ पातयामास। तस्मिन् यानपात्रे योजनत्रयमतिक्रान्ते लोभदेवेन महता शब्देन पूत्कृते 'अये, धावत धावत, मम वयस्यो दुरुत्तारे प्रचुरमकरघोरे सागरे पपातेति।' इत्याकर्ण्य निर्यामकलोकः परिजनश्च वीक्षितुं प्रवृत्तः। तैरुक्तं 'कुत्र पपात'। तेन निगदितम्। 'अत्रैव पतितो मन्ये मकरेण गिलितश्च। मया जीवतापि किम्। अहमपि तद्वियोगं दुस्सहमसहमानः प्राणत्यागं विधास्ये।' एतन्निशम्य सत्यं विमृश्य कर्णधारकैः परिजनेन च प्रबोध्य स्थापितः। यानपात्रमपि प्रचलितम्। स रुद्रश्रेष्ठी अकामनिर्जरया जलधौ महामकरवदनकुहरदंष्ट्रान्तकचगोचरीभूतो ऽवसानं प्राप्य रत्नप्रभापृथ्व्याः प्रथमे योजनसहस्रे व्यन्तरभवने ऽल्पैश्वर्यपरो राक्षस उत्पेदे। तत्र तेन विभङ्गज्ञानवशतो मकरेण गिलितमात्मकायं गच्छद्यानपात्रं च विलोक्य चिन्तितम्। 'अरे, एतेन पापिना लोभदेवेनाहमत्र प्रक्षिप्तः। अहो, दुराचारस्यास्य साहसम्। न गणितः स्नेहसंबन्धः। न धृतश्चित्ते परोपकारः। न कृतं सौजन्यम्।' इति चिन्तयतस्तस्यानल्पः कोपानलो जज्वाल। एतेनेति चिन्तितम्। 'यदमुं व्यापाद्य सद्यः सर्वस्यार्थस्य भाजनं भविष्यामि। तत्तथा करिष्ये यथैतस्यापि नान्यस्य वा भवति।' इति चिन्तयित्वा राक्षसो मध्ये समुद्रमाययौ। तत्र वहित्रं विलोक्य कोपतः प्रतिकूलमुपसर्गं कर्तुमारब्धवान्।

§२७) अथाभूच्छ्यामलं मेघमण्डलं मरुदध्वनि। रुद्राभिधानं वीक्ष्येव श्रेष्ठिनं गतजीवितम्॥ १२१
भ्राम्यन्ति परितो ऽभ्यभ्रं घना विद्युद्विलोचनाः। पश्यन्तः श्रेष्ठिनमिव सार्द्राः स्नेहिस्वभावतः॥ १२२
वर्षन्त्यमोघधाराभिः सैरं धाराभृतो ऽम्बुधौ। निशातशरराजीभिरिव वीरा रणाङ्गणे॥ १२३
विभ्रमन्धीकृतं विश्वमुदितैर्भृगयोनिभिः। पुत्रा अनुहरन्ते हि पितरं नितरामिह॥ १२४
लोलकल्लोलमालाभिः प्रेर्यमाणं मुहुर्मुहुः। प्रचण्डपवनोद्धूतं प्राणिप्राणभयावहम्॥ १२५
तद्रोषवशतः पारावारान्तर्वहनं वहत्। अगण्यपण्यसंकीर्णं त्वरितं स्फुटमस्फुटत्॥ युग्मम्॥ १२६
लोभदेवो ऽम्बुधौ द्वीपमिव नीरं मराविव। भवितव्यतया प्राप फलकं तत्र चालगत्॥ १२७

सप्तभिरहोरात्रैस्तारद्वीपमायातवान्। स तत्र समुद्रवेलावनपवनेन शीतलेन प्रत्युज्जीवित इव क्षणम्। ततस्तत्तीरवासिभिः कृष्णकायकान्तिभिः शोणलोचनैर्यमदूतैरिव पुरुषैर्जगृहे। ततो लोभदेवो जगाद 'भवद्भिरहं कथं गृह्ये।' तैः कैतवेनोक्तम्। 'भद्र धीरो भव, मा विषादं भज, यदस्माकमेष नियोगः पोतवणिजो ऽवस्थां पतितस्य स्वागतं विधीयते' इति। एवंविधं जल्पद्भिस्तैर्लोभदेवो गृहमानीय विनयधामनैर्मिष्टैरे निवेद्य सघनस्नानं भोजनाच्छादनविधिं विधाय जल्पितः। 'भद्र, चेतसि विश्वासं समाश्रय, मा भयस्य भाजनं भव।' तत इत्याकर्ण्य चिन्तितमनेन। 'अहो, अयं कीदृगकारणवत्सलो लोकः।' स यावदिति चिन्तयन्नस्ति तावत्तैर्निष्कृपैस्तं बद्ध्वा गाढं शस्त्रेण मांसलप्रदेशं विदार्य मांसमुत्कर्तितं शोणितं च जगृहे। स पुनरौषधप्रयोगेन विलिप्ताङ्गो ऽक्षतशरीरो जज्ञे। पुनरपि षड्भिर्मासैरतीतैस्तस्य तदेव कृतम्। पुनरपि स पटुतरशरीरः कृतः। एवमनया रीत्या तस्यास्थिपञ्जरावशेषस्य समुद्रान्तःस्थस्य द्वादशवत्सरी व्यतीयाय।

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2) P B निमित्तविद्भिः° 3) On सितपट B has a marginal gloss thus सिढ इति प्रसिद्ध 5) P B °वासो ऽलङ्कार- रैरुपेतौ हस्ती 6) On अरित्राणि B has a marginal gloss आउला 8) C °विरच्य व्यावृत्य (स्व)°कुल°, C °मुत्सुकौ for °मुत्सुक, C निष्कृष्ण°. 12) P जलधौ पातयामास 13) P B inter. प्रचुरमकरघोरे & सागरे 14) P पत्राकः 16) P B °दष्ट्रान्तकचगोचरीभूतो 19) P B एतेन लोभदेवेन पापिना अहमत्र 29) B °मम्बुधौ 34) P om. इति 35) B °विनयवचनैर्मिष्टैः, P B विनयधामनैः 37) P B मांसमुत्कर्तितं

§२८) अन्यदा लोभदेवस्तीक्ष्णोत्कर्तितमांसखण्डं प्रवहच्छोणितलिप्ततनुर्भारण्डपक्षिणोत्क्षिप्तः। तस्य व्योम्नि गच्छतः समुद्रोपरि परेण भारण्डपक्षिणा सह युध्यमानस्य भवितव्यतया चञ्चुपुटस्थितो लोभदेवः सागरान्तः पपात। तज्जलेन निर्मितवेदनः सज्जन इव दुर्जनवचसा बहलतरकल्लोलमालाप्रेर्यमाणः समुद्रेणापि मित्रविनाशमहापापकलुषितहृदय इव निष्कासितः। किमपि कूलं समाप्य तत्र क्षणमात्रं शीतलमरुता समाश्वासितः काननान्तः संचरन् वटपादपतलं ददर्श। तत्र मरकतमणिकुट्टिमं सुगन्धनानाविधकुसुमसंचयचितं निरीक्ष्य लोभदेवो व्यचिन्तयत्। 'अहो, किल शास्त्रेषु श्रूयते, यथा देवाः स्वर्गे वसन्ति तत्र ते रम्या रम्यविशेषज्ञाः। अन्यथा कथं लोचनयाह्लादकरमिमं प्रदेशं परित्यज्य त्रिदशास्त्रिदशालयमाश्रयन्ते।' ध्यात्वेति स तत्र न्यग्रोधपादपाधस्तादुपविश्यातीवतीव्रवेदनार्तश्चिरं दध्यौ। 'स को धर्मः, येन देवा दिव्यभोगधारिणो देवलोके सुखमनुभवन्ति। तत्किं पापमस्ति, येन नरके नैरयिका महदुःखतोऽप्यधिकं दुःखमुद्वहन्ति। ततो मया किं पुनः पापमाचरितं यदेवंविधं दुःखनिकेतनमभवम्।' इति चिन्तयतो लोभदेवस्य चेतसि सहसैव तीक्ष्णशरशल्यमिव रुद्रश्रेष्ठी स्थितः। ततः स चिन्तयामासेति।

§२९) 'अहो, अस्मादृशां किं जीवितेन।

हतो वयस्यः सर्वस्य प्रियकारी कलानिधिः। श्रेष्ठी रुद्रो मया येन पापिना द्रव्यलोभतः ॥ १२८

तावत्साम्प्रतमपि तत्किमपि तादृशमाचरामि येन प्रियमित्रवधकलुषितमात्मानं तीर्थभुवि व्यापाद्य सर्वपापविमुक्तो भवामि।' इति चिन्तयन् लोभदेवः क्षणं सुप्तः, प्रबुद्धश्च एकस्यां दिशि कस्यापि मधुराक्षरां गिरमाकर्ण्य चिन्तितमनेन। 'अयं न संस्कृतं प्राकृतमपभ्रंशं च। इयं तावच्चतुर्थी पैशाचिकी भाषा, तावदाकर्णयामि।' ततस्तेषां पिशाचानामिति परस्परमुल्लापः प्रवर्तते, तावदेकेनोक्तम्। 'यदिदं पापापनोदाय तपस्यतां पवनाभोगस्थानं रमणीयम्।' अपरेणोक्तम्। 'इतोऽपि चारुश्चामीकराचलः।' अन्येन भणितम्। 'अस्मादपि तुहिनशिशिरशिलातलस्तुहिनगिरिरेव रमणीयः।' इतरेणोक्तम्। 'एवं मा मा वदत, सर्वपापापहारिणी सुरनिर्झरिणी प्रधाना।' इति निशम्य तां प्रति प्रचलितो लोभदेवः परित्यक्तलोभसङ्गः समुपागताभङ्गवैराग्यरङ्गः। क्रमेण च नरेश्वर, समागत्यात्रैव निविष्टः।' एवं वृत्तान्तं भगवता कथितमाकर्ण्य व्रीडाप्रमोदविषादपरवशः श्रीधर्मनन्दनगुरुचरणमूलमवाप्य लोभदेवः प्रोवाच। 'यद्भगवच्चरणारविन्दैर्निवेदितं तदवितथमेव। किमत्र मया कर्तव्यम्।' ततः श्रीधर्मनन्दनमुनिपेन प्रोक्तम्। 'वत्स, सर्वथा मित्रवधसंभूतपापजातक्षयाय लोभमहानिशाचरमनीहाहेलया पश्चत्वमानीय विनयधामनो भूयसा तपसा पुराकृतकर्ममर्मनिर्मथनाय जैनतपस्यासरस्यां राजहंसलीलामलंकुरु। क्षान्तिकान्तासेवाहेवाकितामाश्रय। कायोत्सर्गमुग्रमाचर। पापमहाराजप्रवृत्तीर्विकृती परिहर। यत्र न जरा न मृत्युर्न व्याधिर्न चाधिर्न च दुःखं तच्छाश्वतं महोदयपदं विशदं ततः प्राप्स्यसि।' तदाकर्ण्य लोभदेवेनोक्तम्। 'भगवन्, यदि तावदेतस्य चारित्रस्य योग्योऽस्मि ततो मम प्रव्रज्यादानप्रसादं विधेहि।' भगवता श्रीधर्मनन्दनेन गुरुणा पादपतितस्य तस्य बाष्पजलप्लुतलोचनस्य प्रशान्तलोभस्य लोभदेवस्य व्रतमदायि।

। इति लोभे लोभदेवकथा ।

§३०) पुनरपि गुरुरुवाच।

'हन्ति हन्त महामोहस्तुहिनौघ इवोदितः। पङ्केरुहं विवेकाख्यं यशःपरिमलोर्जितम् ॥ १२९
सर्वेऽपि समयो भूप भव एव जिनैर्मतः। तस्य स्वभावं जानन्ति महामोहहता नहि ॥ १३०
बुधोऽथवा स सज्ञः स एवाग्रण्यपुण्यभाक्। सद्ध्यानौ न यः क्वापि ह्रियते मोहवाजिना ॥ १३१
अनेन मोहराजेन दुर्धरेण जगत्त्रयी। जिग्ये जिनमुनीन् मुक्त्वा तीव्रव्रतधुरंधरान् ॥ १३२
सर्वदायमहो मोहो महासागरसंनिभः। न यस्य प्राप्यते स्ताघो महावैरपि क्वचित् ॥ १३३

महामोहमोहितमनाः पुमान् गम्यागम्यमपि न विचारयति। स्वसारमप्यभिसरति। जनकमपि मारयति। नरेश, यथैष पुरुषः।' विज्ञप्तं नृपतिना। 'स्वामिन्, अनेकलोकसंकुलायां सभायां कः पुरुषः, इति नावैमि।' तदवगम्य गुरुणा भणितम्। 'य एष तव दूरे दक्षिणदेशे वासवस्य लेप्यमय इव कार्याकार्यविचारविमुखो दृश्यमानसुन्दरावयवः स्थाणुरिव स्थितः।' एतेन महामोहमोहितचेतनेन यत्कृतं तच्छ्रूयतामिति।

§३१) अस्ति समस्तकुशलजनावृतग्रामाभिरामः कोशलाभिधो जनपदः । तत्र परचक्रदुर्लङ्घ्या कामिनीमुखचन्द्रचन्द्रिकात्यन्तधौतधवलगृहा कोशलाख्या नगरी ।

स्वर्नदीसंगतैर्यत्र मरुल्लोलैर्ध्वजाञ्चलैः । मार्जयन्तीव शशिनः कलङ्कममरालयाः ॥ १३४
रमारामाभिरखिलैः सुभगंभावुकैर्गुणैः । मात्राधिकतया यत्र पराभूयन्त भूरिशः ॥ १३५
वातावधूतप्रासादधवलध्वजवेल्लनैः । यत्र त्रिपथगा व्योम्नि सहस्रपथगाभवत् ॥ १३६
तत्र क्षत्रशिरोरत्नं पवित्रमतिभाजनम् । कोशलः कुशलः क्षोणीपालः प्रत्यर्थिकोशलः ॥ १३७
वाहिनीप्रसरविस्फुरद्रजोमण्डलेन रविरस्तदीधितिः ।
यस्य विक्रमगुणैकवर्णने न क्षमः फणभृतामपीश्वरः ॥ १३८
यदश्वीयक्षुण्णक्षितिवितततरेण्वा रविरपि क्षतज्योतिर्यत्सिन्धुरनिकरदानोदकभरैः ।
प्रसस्रुर्वाहिन्यः प्रतिपथममन्दैः प्रतिरवैरहो निःश्वासनामजनि किल गर्जिर्जलभृताम् ॥ १३९
यस्य प्रयाणे पृथिवीश्वरस्य निःश्वासनादाः किल ये प्रसस्रुः ।
त एव विद्वेपि महीपतीनां पलायनोत्साहकरा बभूवुः ॥ १४०
यद्यात्रास्वपि दुर्गलङ्घनलसन्निःश्वासनादैः स्फुरत्सैन्योद्धूतरजोभरैरविरतं प्रत्यर्थिपृथ्वीभृताम् ।
वाधिर्यं श्रवणेष्वथान्ध्यमभवच्चक्षुःष्वेषु तस्य स्तुतिं कर्तुं न क्षमते सहस्ररसनो ऽप्युर्वीभृतो विक्रमे ॥ १४१

§३२) अथ तस्य महीशक्रस्य मूर्त्या जयन्त इव परं नाकुलीनः, सिंह इव विक्रमी न नखरायुधः, सवितेव प्रकाशकरो न कठोरः, चन्द्र इव सर्वाह्लादकरो न कलङ्कितः, तोसलाख्यः संख्यावतां मुख्यस्तनूभवः समभवत् । एवंविधविविधगुणसंपूर्णेन तेनानिवारितप्रसरेण निजनगर्यां परिभ्रमता कदाचित्कस्यापि महतो नगरश्रेष्ठिनो हर्म्यरम्यगवाक्षविवरविनिर्गतं धाराधरपटलप्रकटीभूतपूर्णिमाकुमुदबान्धवमिव बालिकाया वदनकमलं कुवलयदलदीर्घलोचनयुगलं ददृशे । सापि तमालोक्य साक्षादिव मनोभवमुद्दामानुरागसागरान्तर्निमग्नमानसा तदात्मेव समजायत । तद्दर्शनेन तस्यापि चेतः पञ्चशरेण परदारावलोकनेन जनितकोपेनेव तितउरिव पञ्चभिः शरैः शतच्छिद्रं व्यधायि । ततस्तेन निर्दयविषमशरप्रहारप्रसूतवेदनाविवशेनेव दक्षिणकरेण वक्षःस्थलं पस्पृशे, वामेन नाभिपार्श्वे तर्जन्यङ्गुली चोर्ध्वीकृता, तया च तन्निरीक्षणपरवशया वामेतरपाणिना कृपाणप्रतिकृतिः प्रकटिता । ततः कुमारस्तच्चेष्टितमालोक्य स्वावासं प्रति प्रचलितो व्यचिन्तयदिति ।

'यस्या मुखेन लावण्यपुण्येन द्विजनायकः । न्यक्कृतो ऽङ्कच्छलात्तुन्दे चिक्षेप क्षुरिकां निजे ॥ १४२
यदास्येन्दूदयादुल्ललास लावण्यवारिधिः । यत्रामृतायितं वाचा दृग्भ्यां शफरीयितम् ॥ १४३
प्रवालायितमोष्ठाभ्यां मुक्तापङ्क्तीयितं द्विजैः । कूर्मायितं कुचाभ्यां च दोर्भ्यां वेत्रलतायितम् ॥ १४४
इयं शृङ्गारसर्वस्वं राजधानी मनोभुवः । उद्दामयौवनग्रामग्रहरा लावण्यदीर्घिका ॥ १४५

अहो अस्या बालिकायाः सर्वरूपातिशायिरूपं, अहो अद्भुता कापि सौभाग्यभङ्गी, अहो विदग्धत्वम्, अहो निरुपमा लावण्यलक्ष्मीः' इति ध्यायन्नेव निजावासमासदत् । साथ क्रमेण नयनपथातीते ऽपि तस्मिन्नराधीश्वरनन्दने इभ्यतनया विषमबाणबाणप्रहारप्रसरजर्जरशरीरसर्वावयवा मुक्तदीर्घोष्णनिःश्वासधूमश्यामलीकृतशय्यागृहविचित्रचित्तभित्तिः शयनीये लुलोठ ।

इदं मन्त्रमिव स्वान्ते स्मरन्ती तं नृपात्मजम् । सा तस्थौ सुकुमाराङ्गी कुरङ्गीनयना चिरम् ॥ १४६
न शय्यायां न च ज्यायां न जने न वने रतिः । तस्या न चन्द्रे नो चन्द्रे वियोगिन्याः कदाप्यभूत् ॥ १४७
शीतांशुरपि घर्मांशुश्चन्दनं च हुताशनः । निशापि वासरस्तस्या वैपरीत्यं तदाभवत् ॥ १४८

यतः,

'योगिनां चन्दनाद्यैर्यैः शीतैः प्रीतिः प्रजायते । तनुर्ज्वलति तैरेव सततं विप्रयोगिणाम् ॥' १४९

§३३) स कुमारो यावदन्यदा तस्या हृदयहारिण्याः संगमोपायतोयेन दुस्सहविरहदहनोत्तप्तदेहनिर्वापणमभिलषत्यस्ति तावत्पर्यस्तकिरणदण्डश्चण्डकिरणः पश्चिमाचलचूलिकाचलवर्ती बभूव । तदाऽतिप्रसृते संतमसे कुसुमशरशरप्रसरव्यथितो 'दुःखेन विना सौख्यं नास्ति' इत्यवगम्य कुमारः समुदतिष्ठत् । ततस्तोसलो निजं वसनं गाढं नियम्य कुवलयदलश्यामलां यमजिह्वाकरालां क्षुरिकां कटीतटे

12) P पलायिनोत्साह 15) B has a marginal gloss (on नखरायुध) thus नखरा नखा एवायुधं यस्य स नखरायुधः कुमारः पुनर्न नखरायुधः कोऽर्थः खड्गायुधः वीरायुधः । तेन प्रकृष्टत्वेनान्यत्र। 16) B adds कर after कठोरः 20) P तमालोक्य निर्भर 21) P कोपजनित 26) P दशावेष्टनाङ्गु- 38) PB दहनाख

बद्ध्वा दक्षिणकरे वैरिवीरवारनिशुम्भनं कृपाणरत्नमंसावलम्बितं वसुनन्दकं च कृत्वा रचितनीलपटप्रावरणस्तत्सदनान्तिकमागत्य वियदुत्क्षिप्तकरणं दत्त्वा वातायनमाससाद । निर्मलप्रज्वलद्रत्नप्रदीपप्रद्योतितावयवां पराङ्मुखीं शयनतले विनिविष्टां तामेणलोचनामालोकत । कुमारेण पृथिव्यां वसुनन्दकोपरि कृपाणं मुक्त्वा निभृतपदसंचारमुपगम्य तस्याः सुदृशो लोचने पाणिभ्यां पिहिते । ततस्तया सर्वाङ्गरोमाञ्चकञ्चुकमुद्वहन्त्या चिन्तितम् । 'यदद्य सर्वतो ममाङ्गं पुलकितं बालमृणालिनीदलकोमलं करकिशलयं तज्जाने सैष मत्स्वान्तसर्वस्वतस्करः ।' इति विमृश्य तयाभाणि 'अहो सौभाग्यनिधे, मां मुञ्च' । कुमारेण हसता तन्नयनद्वयी शिथिलीचक्रे । तया तस्य गृहागतस्य विनयवृत्त्याभ्युत्थानं निदधे । तया दत्ते प्रधाने [विष्टरे] कुमारः समुपाविशत् । कुमारेणोक्तं 'तव संगममिच्छामि' । तयोदितम् । 'देव युक्तमेतत्परं कुलाङ्गनानां केवलं शीलपालनमेव हितम् ।' इत्याकर्ण्य कुमारेण जल्पितं 'यद्येवं भवती शीलवती ततो व्रजामि' । इत्युक्त्वा खड्गरत्नं वसुनन्दकं च स्वीकृत्य ससंभ्रममुत्तस्थौ । तया तं वस्त्राञ्चले धृत्वा प्रोक्तम् । 'भद्र पारिपन्थिक इव मम हृदयं मुषित्वा कुत्र व्रजसि । यतस्त्वां बाहुलतापाशनियमितं करिष्ये ।' इत्याकर्ण्य कुमारः स्थितः । तयोक्तम् । राजपुत्र, यदत्र परमार्थस्तं तावदाकर्णय पश्चाद्युक्तं तत्कुर्याः ।

§ ३४) अस्त्येतस्यामेव कोशलायां श्रेष्ठी नन्दनाभिधः । तस्य पत्नी रत्नरेखाख्या । तत्कुक्षिसंभवा सुवर्णदेवाभिधाना पित्रोरतीववल्लभा कन्यकास्मि । ततः पितृभ्यामहं विष्णुदत्तपुत्रस्य हरिदत्तस्य पाणिपीडनाय प्रदत्ता । स च मामुपयम्य वाणिज्याय यानपात्रमारुह्य लङ्कापुरीमभिजग्मिवान् । तस्य प्रोषितस्याद्य द्वादशो वत्सरः सातिरेकः । विपन्नो जीवति वेति न ज्ञायते । एतं यौवनमहासागरमपारं काममहावर्तगर्तदुस्तरं विषयमत्स्यकच्छपोत्कटमतिगहनं निरपवादमुल्लङ्घयन्त्या ममेयन्ति दिनानि जातानि । दुर्जयतया विषयाणां चञ्चलतया चेन्द्रियग्रामस्यैकदा मम मानसे इति विकल्पसंकल्पमाला बभूव 'अहो जरामृत्युरोगशोकक्लेशप्रचुरे संसारे प्रियसंगमादपरं न किंचिच्छर्मास्ति, तच्च न विद्यते । ततो ऽजागलस्तन इवारण्यमालतीकुसुममिव बधिरकर्णजाप इव निरर्थकं मे जीवितम् । इति विचिन्त्य चिरं मरणकृताध्यवसाया 'सुदृष्टं जीवलोकमद्य करोमि' इति यावद्गवाक्षमारूढा तावत्तत्र भवितव्यतया भवान्मम लोचनगोचरं गतः । त्वां दृष्ट्वा रागपरवशा तत्कालमेव जातास्मि । त्वया च परामृष्टं हृदयम्, एकाङ्गुलिरूर्ध्वीकृता । मया तदवगतं यदेतेन राजपुत्रेण मम संज्ञा कृता । हृदयपरिस्पर्शनेनेति कथितम् । 'यत्त्वं मम हृदयस्याभीष्टतमा' । अङ्गुल्या ऊर्ध्वीकृतया चेति कथितं 'यदेकदा संगमं ददस्व' इति । ततो मया तव खड्गानुकारी निजकर इति प्रदर्शितः, 'यदा किल त्वं खड्गबलेनैव समागच्छसि तदा तव संगमो नान्यथा' इति । तदाप्रभृति राजपुत्र, तव संगमाशाबद्धमानसा 'को ऽपि मा ज्ञासीत्' इति वेपमाना कृतमरणनिश्चया यावदस्मि तावद्भवान् समायातवान् । ततः सांप्रतं विनष्टं विज्ञानम्, गलितो गुरुजनविनयः, परिमुषितं विवेकरत्नम्, विस्मृतो धर्मोपदेशो भवत्संगमेन । किंच यदि तावत्त्वया सह संगतिं करोमि ततो मम कुलमन्दिरे दुःशीलेत्येष पराभवः स्वजनानां गुरुतरो ऽपवादश्चेति । यदि लोकापवादः सह्यते तदा तव ममापीप्सितं, अन्यथा मृत्युर्वरम्' इति जल्पन्ती सुदती निशाकरेणेव निशा गाढतरं कुमारेण समालिङ्गिता सफलीकृतयौवना च । प्रीत्या च दिवसे भाविस्वविरहविनोदचिह्नं निजनामाङ्कां मुद्रिकामेकां तस्यै स तदा ददौ । ततो ऽलङ्कृतदिग्विभागे संध्यारागे कुमारः सहसा तन्मन्दिरात्तेनैव प्रयोगेण तद्यथागतं गतः । एवं च तस्यानुदिनं प्रतिवसतस्तत्र तया सहाष्टमो मासो व्यतीयाय । तत्र च तथाविधकर्मसंयोगेन भवितव्यतया नियोगेन सा गर्भवती बभूव । तत्सखीजननिवेदितवृत्तान्ताया रत्नरेखाया मुखात् नन्दश्रेष्ठिना समवगत्य संजातकोपेन कोशलनरेश्वरस्य पुरो न्यवेदि । राज्ञादिष्टम् । 'गच्छ गृहे ऽन्वेषयामि लग्नः' । ततो राजादेशमवाप्य मन्त्रिणा सर्वत्र विलोकमानेन तोसलकुमारः प्राप्तः, विज्ञप्तं च राज्ञे । ततो गुरुतरकोपस्फुरदधरेण धराधरेणादिष्टम् । सचिव, नाहमन्यायिनं पुत्रमपि सेहे, तदेनं द्रुतमेव निगृहाण । सचिवो 'यदाज्ञापयति स्वामी' इति भणित्वा कुमारं केनापि व्याजेन श्मशानभूमिमानिनाय । तत्र कार्याकार्यदक्षिणेन मन्त्रिणोक्तम् । 'कुमार, तव दुर्वृत्तेन तवोपरि कुपितस्ते पिता, भवान् वध्य आज्ञप्तो ऽस्ति, स्वामिसुतत्वेन त्वमपि मम प्रभुः कथं त्वां व्यापादयामि । सदैवास्मि तव वंशसेवकः, ततस्त्वं तथा व्रज यथा तव प्रवृत्तिरपि न श्रूयते । त्वया क्वापि न कथ्यं यदसि तोसलः ।' इति भणित्वा

मन्त्रिणा कुमारो विसर्जितः । कुमारो ऽपि तदैव निर्गत्य प्रचुराणि पुराण्युल्लङ्घ्य क्रमेण पाटलीपुत्रमगच्छत् । तदा तत्र च राजा जयवर्मा राज्यं पालयति स्म । स कुमारस्तत्र तस्य सेवापरो ऽभवत् ।

§ ३५) इतश्च तस्यां कोशलायां सा सुवर्णदेवा ज्ञातदुःशीलत्वेन बन्धुजनेन निन्द्यमाना जनैश्च कुमारविरहोद्विग्नमानसा गर्भभवदुःखभरबाधिता व्यचिन्तयदिति । 'स कुत्र राजपुत्रो यो मां परित्यज्य ययौ' इति चिन्तयन्ती सा कस्याश्चित्सखीमुखात् 'तव दोषेण राजादेशतः सचिवेन कुमारो हतः' इति श्रुत्वा सगर्भत्वेनाकृततदनुमरणा निशीथे केनापि छद्मना गेहतो निर्गत्य भवितव्यतायोगेन पाटलीपुत्रपुरं प्रति प्रचलता केनचित्सार्थेन सह चचाल । सा सुदती मन्दं मन्दं गच्छन्ती गर्भवेदनातो चरणचङ्क्रमणाप्रवीणा पश्चात्सार्थात्परिभ्रष्टा तालहिन्तालतमालकदम्बजम्बूजम्बीरादिफलदलशतसंकुले महाकानने मूढदिग्विभागा अपरिज्ञातनिर्गमा तृष्णातरलितचेतोवृत्तिः क्षुधार्ता श्यामवदना पथश्रान्ता सिंहनिनादविद्रुता व्याघ्रदर्शनवेपमानहृदया दुरध्वपतिता विलापानकार्षीदिति । 'हा तात, अहमभीष्टतमापि त्वया परित्राणं न कृतम् । हा मातः, ममापि त्वया रक्षणं न कृतम् । हा प्रियतम, यस्य तव कृते मया हेलयापि शीलं कुलं यशस्त्रपा सखीजनश्च पटप्रान्तलग्नतृणवद् वेश्मप्रमार्जनोद्धतावस्करवत् सर्वमपि तत्यजे, स त्वमपि मामुपेक्षसे ।' इति विलपन्ती मूर्च्छिता धरायां पपात । अत्रान्तरे कुमुदिनीविभुस्तां मृतामिवावगत्य दुःखार्तो विध्वस्तकरः प्रतीचीजलनिधेरन्तः परिममज्ज । ततो महागजेन्द्रयूथमलिने विन्ध्यगिरिशिखरमालानीले समन्ततः प्रसृते संतमससमूहे शीतलेन वायुना जातानुकम्पेनेव समाश्वासिता सा । ततस्तस्मिन्महाभीमे वने एकाकिनी अशरणा सुवर्णदेवा प्रसूता एकं दारकं द्वितीयां दारिकां च । ततश्च ।

सुतजन्ममुदारण्ये वासार्त्या तन्मनः क्षणम् । जग्रसे ऽहर्मुखमिव भासा मूर्च्छायापि च ॥ १५०

सा च प्रलपितुमारेभे ।

पित्रा मात्रा च भर्त्रा च स्वजनेन च वर्जिता । वत्स त्वमेव शरणं त्वं गतिस्त्वं मतिर्मम ॥ १५१
पिता पाति च कौमारे यौवने रक्षति प्रियः । स्थविरत्वे तनूजस्तु निर्नाथा स्त्री कदापि न ॥ १५२
इतश्चाहर्पतिः प्राप पूर्वपर्वतमस्तकम् । तस्या दुष्टमहाकष्टतिरस्कारकृताविव ॥ १५३
उदितस्तेजसांराशिः कोपाटोपादिवारुणः । वर्णलोपकृतो ध्वान्तसंघातस्य विघातने ॥ १५४

§ ३६) एवंविधे प्रत्यूषप्रस्तावे चिन्तितमनया । 'किमधुना मया कार्यं तावन्मरणं न वरम्, यतो बालयुगलं मयि मृतायां मृतमेव, तदस्य पालनमेव संप्रति श्रेयः' । इति ध्यात्वा गता कस्यापि ग्रामस्य परिसरम् । ततस्तोसलराजपुत्रनामाङ्कां मुद्रां बालस्य कण्ठे निक्षिप्य निजनामाङ्कितमुद्रां बालिकायाश्च निजोत्तरीयप्रान्तद्वयेन दारकं दारिकां च पृथग्ग्रन्थौ बबन्ध । तद्बालयुगलं तत्र मुक्त्वा स्वयं सुवर्णदेवा शरीरवैवर्ण्यनिराकरणाय विन्ध्याचलोपत्यकानिर्झरणमुपाजगाम । अत्रान्तरे नवप्रसूता व्याघ्री स्वशिशोर्भक्ष्यार्थं भ्रमन्ती नवशोणितगन्धहृतचित्ता चीवरोभयप्रान्तबद्धं बालयुगलं जग्राह । तस्या व्रजन्त्या वसनान्तबद्धा दारिका पथि पपात, न च तया गलितापि दारिकाज्ञायि । तदा च पाटलीपुत्रेशश्रीजयवर्मनृपस्वागतः सभार्यस्तत्र दूतः । स तां दारिकां दृष्ट्वा गृहीत्वा च निरपत्यायाः स्वभार्यायाः समर्पयामास । तौ च दम्पती क्रमेण तां पुत्रीमङ्गीकृत्य पाटलीपुत्रमायातौ । ताभ्यां तस्या बालिकाया वनदत्तेति नाम निदधे ।

§ ३७) इतश्च व्याघ्री स्तोकं भूभागमुपेता कुतो ऽपि कार्यान्तरात्तत्रायातेन राज्ञः श्रीजयवर्मणो राजपुत्रशबरशीलेन व्याघ्र इतिकृत्वा गुरुतरशल्यप्रहारेण हता मृता च । तं च बालकं कोमलमृणालदेहं रक्तोत्पलसमक्रमयुगलं विकस्वरेन्दीवरनयनं पार्वणचन्द्राननं स ददर्श । ततस्तं शबरशीलः प्रमुदितचेता निजप्रियतमायै 'तव पुत्रः' इति वितीर्णवान् । तत्कान्तया 'प्रसादः' इति भणितम् । वर्धापनकमहोत्सवं विधाय द्वादशे दिवसे पिता तस्य पुत्रस्य व्याघ्रदत्त इति नामधेयं गुण्यं ददे । सर्वत्र च नगरान्तस्तद्दासीप्रच्छन्नगर्भा पत्नी प्रसूतेति विदितमभवत् । शबरशीलस्तेन बालकेन साकं पाटलीपुत्रमवाप । तत्र च समानशीलराजपुत्रैः सार्धं क्रीडां कुर्वतस्तस्य महामोहमोहितचेतसो लोकेन मोहदत्त इति संज्ञा कृता । एवं मोहदत्तः सह कलाकलापेन वयसा गुणगणेन च वर्धितुमारेभे । इतश्च सुवर्णदेवा गात्रप्रक्षालनं निर्माय समागता बालकयुग्ममप्रेक्षमाणा मूर्छिता । पुनरपि वायुना लब्धचैतन्या चिरं विललाप । ततः स्वयमेव सा स्वं संबोध्य ततः स्थानात् प्रचलिता । पुरतो व्याघ्रीपदानि दृष्ट्वा व्याघ्र्या बालयुगलं

7) B प्रतिपन्ना 10) B हा [illegible] 11) P om. [illegible], B [illegible] for [illegible]. 12) c inter. [illegible] & [illegible] 14) P B [illegible] । 15) P B [illegible] 25) B [illegible] for [illegible] 27) B [illegible], B [illegible] 30) P [illegible] 32) P n ckkh [illegible] for [illegible] 37) P om. [illegible] 40) P B [illegible] for [illegible], B [illegible] 42) P b om. [illegible]

पुनरपि श्रीधर्मनन्दनेन भणितम् । 'भो घासव मन्त्रिवासव, यत्त्वया पृष्टं यथैतस्य चतुर्गतिलक्षणस्य
संसारस्य किं प्रथमं कारणम् । तत्रामी महामल्लाः पञ्च क्रोधमानमायालोभमोहाः प्रवृत्ता जीवं
दौर्गत्यपथमुपनयन्ति ।'

इत्याचार्यश्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रभसूरिविरचिते कुवलयमालाकथासंक्षेपे श्रीप्रद्युम्नसूरिशोधिते
क्रोधमानादिकषायचतुष्टयतथामोहस्वरूपवर्णनो नाम प्रस्तावो द्वितीयः ॥ २ ॥

[अथ तृतीयः प्रस्तावः]

§ १) ततः स नृपतिः प्रमुदितचेताः सदामन्दानन्दकन्दकन्दलनाम्बुदस्य श्रीधर्मनन्दनस्य मुखतः
कषायादिविपाकफललक्षणदेशनावचनामृतं तृष्णातरलित इव निपीय सदसः समुत्थाय निजं धाम समा-
जगाम । इतश्च दिवसाधीश्वरे ऽस्तगिरिशिखरमुपागते सायन्तननिधिं विधिवद्विधाय वसुधाधिपतिरचि-
न्तयत् । 'अस्मिन् मदनमित्रे महोत्सवे ईदृशे प्रदोषे ते साधवः किं कुर्वन्ति, किं यथावादिनस्तथाविधायिनः,
किं वान्यथा, विलोकयामि' इति विचिन्त्यालक्षितः सर्वत्र प्रसृते तमोभरे कटीतटनिबद्धक्षुरिकः कृपाण-
पाणिरेकाकी भूपतिः सौधान्निर्गत्य नगरान्तररथ्यासु मिथुनानां दूतीनामभिसारिकाणां च प्रभूतान्परस्प
रालापानाकर्णयन् कस्मिंश्चिच्चत्वरे सान्धकारे स्तम्भमिव वृषभेणोद्घृष्यमाणमूर्धदमं कमपि मुनिं प्रतिमास्थं
कृशाङ्गं दवदग्धस्थाणुसदृशं मन्दराचलवन्निश्चलं वीक्ष्य दिवा स्तम्भो ऽत्र नाभूत् 'किं को ऽपि धर्मनन्द-
नसंबन्धी व्रती, अथवान्यः को ऽपि दुष्टः पुमान्, अनेन रूपेण तावत्परीक्षामस्य रचयामि' इति ध्यात्वाहृष्ट
रिष्टिर्हत हतेति वदन्नासन्नमागतः । तमक्षुब्धं मुनिं वीक्ष्य निश्चिल्य स्तुतिं कुर्वन् प्रदक्षिणात्रयं पूर्वं दत्त्वा प्रणि-
पत्य पुरतो ऽगच्छद्विद्युदुत्क्षिप्तकरणेन । ततो ऽसौ दुर्लङ्घ्यं प्राकारमुल्लङ्घ्योद्यानासन्नसिन्दूरकुट्टिमतलमाज-
गाम । तत्र च तेन भूभुजा श्रीधर्मनन्दनाचार्यस्य केचित्साधवो मधुरस्वरेण स्वाध्यायं विरचयन्तः केचिद्धर्म-
शास्त्राणि पठन्तः केचित्पदस्थपिण्डस्थरूपस्थरूपातीतध्यानदत्तावधानाः केचिद्गुरुचरणशुश्रूषापरायणाः
केचिद्विचाराचारपरा विलोकिताः । ततो नृपतिर्दध्याविति । 'अहो यथाभिधायी तथाविधायी' । 'भगवान्
क्व पुनः, स स्वयं किं करोति ।' इति विमृशंस्तद्दिनदीक्षितानां तेषां पञ्चानामपि मुनीनां पुरो धर्ममुपदि-
शन्तं निशम्य किं कथयत्येषामग्रे ।' इति विचिन्त्य नरेश्वरस्तमालतरुमूले निषण्ण इत्यश्रौषीत् । 'भो भो
देवानांप्रियाः, कथमपि जीवा इमे पृथिव्यप्तेजोवायुवनस्पतिष्वनन्तकालं भ्रान्त्वा द्वीन्द्रियत्रीन्द्रियचतुरिन्द्रि-
यतामवाप्य तिर्यक्पञ्चेन्द्रियत्वं च, ततश्चातीवदुर्लभं मनुष्यजन्म लभन्ते । तत्राप्यार्यदेशप्रशस्यजातिसुकुल
सर्वेन्द्रियपटुत्वनीरोगताजीवितव्यमनोवासनासद्गुरुसमायोगतद्वच'श्रवणानि दुष्प्रापाणि । इयत्यां सामग्र्यां
संपन्नायामपि जिनप्रणीतबोधिरत्नमतीवदुर्लभम् । तच्च लब्ध्वा धर्मं प्रति संशयेन अन्यान्यधर्माभिला-
षेण फलं प्रति संदेहेन कुतीर्थिकप्रशंसया तत्परिचयेन चतुर्भिः कषायैः पञ्चभिर्विषयैर्व्यामूढा वृथा
निर्गमयन्ति सम्यक्त्वम् । एके च 'ज्ञानमेव प्रधानम्' इति वदन्तः क्रियाहीनाः पङ्गुवत् । अपरे च
'क्रियैव प्रशस्या' इति मन्यमाना अन्धवद्दवदवाग्नौ विनश्यन्ति मोहमोहिताः ।' इति कथयति भगवति
नृपतिर्ध्यातवान् । 'तावत्सर्वमपि सत्यमेतत् । किं पुनरिदं दुर्लभं राज्यं महिलाप्रभवं शर्म परिजनसुखं
चानुपाल्य पश्चाद्धर्ममाचरिष्यामि, इति चिन्तयतस्तस्य महीभृतः श्रीधर्मनन्दनगुरुणा ज्ञानेन भावमुपलक्ष्य
तेषामेव पञ्चानां पुरः प्रोचे । 'यदेतद्राज्यसौख्यं स्त्रियश्च लोके सर्वमेतदनित्यं तुच्छं चेति । पुनः सिद्धि-
भवं सुखमनन्तमक्षयमव्याबाधं चेति ।'

§ २) अस्ति समस्तपुरवरं पाटलीपुत्रं पुरम् । तत्र धनो धनेन धनद इव वणिगुत्तमः । सो ऽन्यदा
यानपात्रेण रत्नद्वीपं प्रति प्रचलितः । तस्य संचरतः समुद्रान्तः प्रचण्डेन वायुना समुल्लसताभ्रंलिह-
कल्लोलमालाभिः प्रेर्यमाणं यानपात्रं पुस्फोट । स धनस्तदा क्षुधाक्षामकुक्षिराहारमिव, हिमार्तो वैश्वानर-
मिव, तृषाक्रान्तस्तोयमिव फलकमेकं प्राप्य सप्तभिर्वासरैः कटुकफलसमाकुलपादपशतसंकुलं संसार-
मिवालब्धपारं विषमिव महाविषमं कुडङ्गद्वीपमाशिश्राय । तत्र तेन स्वैरं परिभ्रमता सहसापरः पुरुषो
ददृशे । धनस्तं निरीक्ष्य हर्षितवदनो भव्यजीव इव जैनधर्मं स्वच्छमनाः पप्रच्छ । 'कुतस्त्यः केन हेतुनात्र

द्वीपं समायातः ।' तेन तदवगम्य भणितम् । 'सुवर्णद्वीपं प्रति प्रचलतो मम भीषणे जलधावगाधे पूर्वभवार्जितदुष्कृतेनेव वायुना प्रेरितं त्वरितमेवागण्यपण्यसंभृतं पोतमस्फुटत् । ततो ऽहं फलकमेकं प्राप्य कुडङ्गद्वीपमाश्रितः ।' ततो धनेनेति भणितं 'सममेवात्र परिभ्रमावः' । अथ तत्रैव ताभ्यां परिभ्रमद्भ्यां कदाचित्तृतीयं पुरुषं मिलितं विलोक्य पृष्टम् । 'भद्र, कुतः पुरादत्र द्वीपे समायातवान् ।' तेनेति जल्पितम् । मम व्रजतो लङ्कापुरीं वाहनं भग्नं फलकप्राप्त्यात्र संप्राप्तः ।' ताभ्यां निगदितम् । 'अतीव रम्यतरमभूत्, यदस्माकं त्रयाणामपि समदुःखानां महती मैत्री समजनि । तावदत्र कस्मिन्नपि समुन्नते पादपे भिन्नयानपात्रचिह्नमूर्ध्वीक्रियते ।' तथेति प्रतिपद्य तैर्वल्कलमेकं तरुशिखरे नियद्धम् । ततस्तृष्णाक्षुधाक्रान्ताः सर्वत्र परिभ्रमन्तस्तं कमपि तादृशं शाखिनं न पश्यन्ति । एवं किल भक्ष्यतरुफलोद्गमः । एवं तैः सर्वत्र द्वीपे स्वैरं विचरद्भिर्दुःखशतसमाकुलैः कथमपि वेश्माकाराणि त्रीणि कुडङ्गानि दृष्टानि । ते एकैकं कुडङ्गमाश्रित्य स्थिताः । तेषु च काकोदुम्बरिकामेकैकां निरीक्ष्य चातीवोच्छ्वसितहृदयैर्भणितम् । 'अहो, सांप्रतं प्राप्तव्यं प्राप्तम्, वयं निर्वृतचेतसः संजाता एतद्दर्शनमात्रेणापि ।' तैः कुडङ्गेषु प्रविश्य काकोदुम्बरिकाफलानि विलोकितानि, परमेकमपि फलं न ददृशे । ततस्त्रयो ऽप्यतीवदुर्मनसो बभूवुः । कैश्चिदपि दिवसैस्तेषां मनोरथशतैः काकोदुम्बरिकाः फलाकुलास्तत्र जज्ञिरे । ते काकाद्युपद्रवेभ्यो रक्षन्तस्तिष्ठन्ति । इतश्च केनापि सांयात्रिकेण करुणावता भिन्नवहनचिह्नमालोक्य कर्णधारद्वयं प्रैषि । ततस्ताभ्यां सर्वत्रान्वेषयद्भ्यां पुरुषत्रयं कुडङ्गस्थं काकोदुम्बरिकाफलबद्धजीविताशयं निरीक्ष्य भणितम् । आवां पोतवणिजा प्रेषितौ भवतामानयनाय । अत्र द्वीपे दुःखशतप्रचुरे किं तिष्ठथ ।' तत्रैकेन नरेणेत्युक्तम् । 'किमत्र द्वीपे कष्टम्, एतत् कुडङ्गं गृहतुल्यम्, एषा च काकोदुम्बरिका फलिता भूयो ऽपि फलिष्यति, अहं महता सुखेनात्र तिष्ठामि, कथमपि परतटं नागच्छामि' । इति भणित्वा तत्रैवैकः पुरुषः स्थितः । ततस्ताभ्यां निर्यामकाभ्यां द्वितीयो भणितः । 'त्वमपि परतटमागच्छ ।' तदाकर्ण्य तेन भणितम् । 'अहं काकोदुम्बरिकापक्वफलमेकमुपभुज्य यः को ऽपि पश्चान्नाविकः समेष्यति तेन सहागमिष्यामि' । इति भणित्वा द्वितीयो ऽपि तत्र तस्थिवान् । ततस्ताभ्यां तृतीयो भणितः । 'भो भद्र, किमत्र करोषि सांप्रतं परतीरमागच्छ ।' 'भवतां स्वागतम्' इति भणित्वा तृतीयः पुमान् ताभ्यां समं गत्वासमप्रीत्या तरण्यामारुरोह । कियद्भिरपि दिनैर्वहनं तटं प्राप । तत्र पुत्रमित्रकलत्रधनधान्यादिभिर्वस्तुभिर्मिलितः सततमेव स सुखमनुभवन्नास्ते ।

§ ३) अथास्योपनयः श्रूयताम् ।

य एष जलधिर्घोरः संसारः स दुरुत्तरः । यः कुडङ्गो महाद्वीपः स मानुष्यभवः स्मृतः ॥ १
ये कुडङ्गा निवासास्ते ये तत्र पुरुषास्त्रयः । त्रिःप्रकारा भवेयुस्ते जीवाः संसारवर्तिनः ॥ २
काकोदुम्बरिका यास्तु कान्तास्तास्तारलोचनाः । फलानि यानि तत्र स्युस्तान्यपत्यानि भूरिशः ॥ ३
वृथाकृताशापाशास्ते ये एवात्यन्तकोविदाः । दारिद्र्यदुःखरोगौघशाकुलेभ्यो निरन्तरम् ॥ ४
यत्परत्र हितं स्वस्य तदेवायाति विस्मृतिम् । वैधेयानां गृहानेककार्यव्यापृतचेतसाम् ॥ ५
यः पोतेशः स च गुरुर्निर्यामौ धर्मयोर्युगम् । या तरी तत्र दीक्षा सा यत्तीरं सा च निर्वृतिः ॥ ६
संसारदुःखसंतप्तान् जीवानुत्तारयन्ति ये । सर्वदैव महासत्त्वाः सर्वेतरजावलोकिनः ॥ ७
निन्द्यं मनुष्यजन्मेदं शोचनीयमनेकधा । मोक्षसौख्यं भजस्वेति ते वदन्ति यतीश्वराः ॥ ८
अभव्यजीवस्तत्रैको द्वीपे ऽत्र नृभवे वदेत् । यत्सौख्यं स च मे मोक्षस्तत्तेन मम किं पुनः ॥ ९
ब्रूते द्वितीयः संसारी दूरभव्यो मुनीश्वर । पुत्रमित्रकलत्रादिममत्वं त्यक्तुमक्षमः ॥ १०
भव्यस्तृतीयो वदति श्रुत्वा सद्धर्मदेशनाम् । मनुष्यलोके कस्तिष्ठेद्ग्रस्ते दुःखव्याधया ॥ ११
ससाङ्गराजि यद्राज्यं भाज्यं रम्या च संततिः । भवे भवे भवत्येव जैनदीक्षा कदापि न ॥ १२
ततो ममालमेतेन जन्मना दुःखजन्मना । समुद्यमं करोम्येष महोदयपदश्रिये ॥ १३
भूयो ऽप्यूचे कथामेतामुक्त्वा श्रीधर्मनन्दनः । भो वत्सा एतदृष्टान्तमाकर्णयत संप्रति ॥ १४
§ ४) तथाहि जम्बूद्वीपे ऽत्र क्षेत्रे भरतनामनि । देशो ऽस्ति मगधाभिख्यो वसुधामुखमण्डनम् ॥ १५
अनेकदेशविख्यातं धियामेकः समाश्रयः । अस्ति राजगृहं तत्र नगरं नगराजितम् ॥ १६

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1) B द्वीपे समायातस्तेन, B प्रचलितो 2) P 'भवार्जितविगतदुकृते' B भवार्जिताभितदुष्कृते', P B omit प्रेरितं 3) P B om ततो 8) B सर्वं for सर्वत्र, C om. एवं किल ...फलोद्गमः । 12) P ततोऽजीवत्रयोऽपि दुर्मनसो B ततोर्दात त्रयोऽपि दुर्मनसो 14) P B सांयात्रिकेन 17) P B एत or एते for एतत्, P एका च 21) P B inter भणित्वा or द्वितीयोऽपि 24) P om स 26) C °घोरसंसार° 27) P om second ये, C त्रिप्रकारा 32) P जीवानुद्धीरयंति B जीवानुद्धरंति 33) After वदन्ति य P repeats सर्वदैव महासत्त्वा etc. to ते वदन्ति 34) P leaves some space after द्वीपेत्र नृभ and then continues with म मोक्षस्तत्तेन 41) P °देशविख्याती धैयामेक.

तस्मिन् परंतपो नाम्ना कर्मणा च महीपतिः । विख्यातकीर्तिविस्फूर्तिर्दिशासु चतसृष्वपि ॥ १७
शश्वद्धिवस्वतस्तुल्यो यः कैलासौकसः समः । वाचस्पतेः समानश्च प्रतापेन श्रिया धिया ॥ १८
वीतरागपदाम्भोजभृङ्गः सम्यक्त्वधारकः । प्रतापशोषिताशेषारातिभूमीरुहो ऽभवत् ॥ विशेषकम् ॥
वशीकृतनतानेकभूपमौलिविलासिभिः । मणीनां किरणैर्यस्य पादपीठं समर्चितम् ॥ २०
यस्तु कण्ठीरव इव प्रदरैर्नखरैः खरैः । विपक्षान् गजलक्षाणि क्षणुते स क्षमापतिः ॥ २१
तस्यानेकपुरन्ध्रीणां श्रेष्ठा ज्येष्ठा गुणश्रिया । समस्ति शशिकान्तास्या शशिकान्ताभिधा प्रिया ॥ २२
तत्र चास्ति महादक्षः शुद्धबुद्धिर्धनाभिधः । श्रेष्ठी गरिष्ठः सुगुणैः पुण्यसंभारभाजनम् ॥ २३
धारिणीति शुभारम्भा रम्भारूपसरूपरुक् । प्रभुतेव सदाचारस्यास्य लोकपृणा प्रिया ॥ २४
धनपालो धनदेवो धनगोपस्तथा परः । धनरक्षितनामाथ चत्वारस्तनयास्तयोः ॥ २५
सर्वे ऽपि पाठिताः पुत्राः पित्रोपाध्यायसंनिधौ । अल्पैरपि दिनैर्विद्यास्वनवद्याश्च ते ऽभवन् ॥ २६
मनोभवनृपोद्यानं शृङ्गारद्रुमजीवनम् । ततस्तेन [क्रमेण] जनानन्ददायि यौवनमाययुः ॥ २७
तत्रैव स धनः पुत्रान् महेभ्यानां समश्रियाम् । कन्यकाभिः सुरूपाभिः क्रमशः पर्यणाययत् ॥ २८
प्रथमस्योज्झिका जाया भक्षिकाख्या परस्य च । रक्षिकाथ तृतीयस्य चतुर्थस्य तु रोहिणी ॥ २९
सुखं विषयजं ताभिः सेवमानाः सुता गतम् । भूयिष्ठमपि ते कालं देवा इव न जानते ॥ ३०
स कदाचिद्धनः श्रेष्ठी जजागार निशाञ्चले । धर्मानुध्यानमाधाय गृहचिन्तां चकार च ॥ ३१
स्त्रिया गृहस्य निर्वाहो नरि यन्तरि सत्यपि । धुर्येव शताङ्गस्य भृतस्यानेकवस्तुभिः ॥ ३२
पुत्रपौत्रवधूभृत्यैराकीर्णमपि मन्दिरम् । भार्याहीनं गृहस्थस्य शून्यमेव विभाव्यते ॥ ३३
भुङ्क्ते प्रियतमे भुङ्क्ते सुप्ते च स्वापिति स्वयम् । तस्य पूर्वं च जागर्ति सा धीरेव न रोहिनी ॥ ३४
करोति सारां सर्वस्मिन् द्विपदे च चतुष्पदे । सर्वस्यौचित्यमाधत्ते सा लक्ष्मीर्गृहिणीमिषात् ॥ ३५
एतासां तु वधूटीनां मध्यान्मम निकेतने । गृहभारसमुद्धारकारिणी का भविष्यति ॥ ३६
ततः स प्रातरुत्थाय प्रातःकृत्यं विधाय च । सूपकारैः कलासारैर्धान्यपाकमकारयत् ॥ ३७
पितृवर्गं चतसृणां वधूटीनां निमन्त्र्य सः । अपरं पौरलोकं च भोजयामास सादरम् ॥ ३८
भोजनान्ते ततः श्रेष्ठी बान्धवान् स न्यवेशयत् । सत्कारं च ताम्बूलस्रग्दुकूलविलेपनैः ॥ ३९
§ ५) समक्षमथ सर्वेषां वधूमाकार्य चोज्झिकाम् । पञ्च शालिकणास्तस्याः समार्पयदखण्डितान् ॥ ४०
गत्वैकान्ते तया चित्ते चिन्तितं मन्दमेधसा । अभूद्वृद्धत्वसंबन्धात् श्वशुरो विपरीतधीः ॥ ४१
महान्तमुत्सवं कृत्वा जनानाहूय सर्वतः । पञ्च शालिकणानेष पाणौ मम यदार्पयत् ॥ ४२
त्यजामि किं कणैरेतैर्यदा याचिष्यते ऽसकौ । तदान्यानर्पयिष्यामि ध्यात्वेत्युज्झाचकार तान् ॥ ४३
अथ वध्वै द्वितीयस्यै पञ्च शालिकणान् ददौ । धनः श्रेष्ठी गृहीत्वा सा विजने ऽचिन्तयच्चिरम् ॥ ४४
हेतुना श्वशुरः केन भ्रान्तो बुद्धियुतो ऽप्यसौ । यः कार्येण विना गेहे तनुते द्रविणव्ययम् ॥ ४५
प्रयच्छति कणान् पञ्च लोकस्य पुरतः करे । त्यजामि तान् कथं दत्ता ये तातेन मम स्वयम् ॥ ४६
सा स्नुषा निस्तुषानेतान् कृत्वा क्षिप्रमभक्षयत् । आकारयदथ श्रेष्ठी तृतीयां रक्षिकां वधूम् ॥ ४७
व्यश्राणयत्कणान् पञ्च तस्याः सा च व्यचिन्तयत् । मन्ये किंचिन्महत्कार्यं कणैरेतैर्भविष्यति ॥ ४८
सर्वानेतान् प्रयत्नेन रक्षामि महता यदा । याचिष्यते गुरुस्तूर्णमर्पयिष्ये तदा कणान् ॥ ४९
हृदये चिं तयित्वेति स्वालङ्कारकरण्डके । शुद्धवस्त्रे नियन्त्र्येति क्षिप्त्वा रक्षिकया तया ॥ ५०
वीक्षामास त्रिसंध्यं सा देवतामिव तान् कणान् । आकारिता ततस्तेन चतुर्थी रोहिणी वधूः ॥ ५१
तेन प्रजल्पिता दत्त्वा पञ्च शालिकणान् करे । त्वत्तो वत्से यदा याचे देया एते तदा त्वया ॥ ५२
विजने रोहिणी गत्वाचिन्तयद्बुद्धिशालिनी । मत्या मे श्वशुरो वाचस्पतिप्रतिकृतिः कृती ॥ ५३
महाजनप्रधानो ऽसौ नानाशास्त्रविशारदः । वर्धयामि तदेतेन प्रदत्तं कणपञ्चकम् ॥ युग्मम् ॥ ५४
तयैव ह्यनुध्याय प्रेषितास्ते पितृगृहे । भ्रातृणामिति चादिष्टं निजा इव कणा अमी ॥ ५५
वर्षे वर्षे च वर्षासु वापं वापं स्वहालिकैः । तथा कथंचनाधेयं यान्ति वृद्धिं यथा पराम् ॥ युग्मम् ॥ ५६
ततस्तैर्बन्धुभिस्तस्या गिरा प्राप्ते घनागमे । उप्ताः शालिकणाः पञ्च ते धम्रे वारिहारिणि ॥ ५७
स्तम्बीभूय गता वृद्धिं शालयः कणशालिनः । प्रस्थस्तेषामभूदेकः प्रथमे वत्सरे ततः ॥ ५८

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11) P B ततस्तेन 18) B सुप्ते for सुप्ते 25) P B स्नुषो 34) P क्षिप्रा 36) P पञ्च ...शालिकणान् 41) P वप्रे वारिहारिणि

द्वितीये त्वाढको ऽनेके द्रोणा वर्षे तृतीयके । खारीशतानि तुर्ये तु पल्यलक्षाणि पञ्चमे ॥ ५९
अथान्यस्मिन् दिने श्रेष्ठी निमन्त्र्य स्वजनान् बहून् । महान्तमुत्सवं चक्रे पूर्वरीत्या निकेतने ॥ ६०
समाहूयोज्झिकां ज्येष्ठां वधूमर्थयति स्म सः । वत्से समर्पय मम तच्छालिकणपञ्चकम् ॥ ६१
तदाकर्ण्य गृहस्यान्तः सहसापि प्रविश्य सा । पञ्च शालीनथानीय तस्य हस्ते समार्पयत् ॥ ६२
तेनापि जल्पिता सर्वप्रत्यक्षं शपथैर्निजैः । त एव शालयो वत्से न वा सत्यं वदाधुना ॥ ६३
तयाथ जल्पितं तात प्रोज्झितास्ते मया कणाः । श्रुत्वेति लोकपुरतः श्रेष्ठी रुष्टः स जल्पति ॥ ६४
अयुक्तं कृतमेतेन यूयमेतद्गणिष्यथ । अन्यथा पापया त्यक्ताः शालयस्ते मदर्पिताः ॥ ६५
तस्मादस्याः करिष्यामि फलं तत्त्यागसंभवम् । छगणादिपरित्यागकारिणी भवतूज्झिका ॥ ६६
द्वितीयां तामथाहूय श्रेष्ठ्यूचे पुत्रि तान् कणान् । समर्पय ममेदानीं साब्रवीद्भक्षिता मया ॥ ६७
स श्रेष्ठिपुङ्गवो ऽवोचत् स्वजनानां पुरस्ततः । पचनादिषु कार्येषु भवताद्भक्षिका वधूः ॥ ६८
तृतीया श्वशुरेणोक्ता सा शालिकणरक्षणम् । निजं न्यवेदयत्तुष्टः श्रेष्ठिश्रेष्ठस्ततो ऽवदत् ॥ ६९
मदीयमन्दिरे लोकाः कोशे सर्वाधिकारिणी । वधूटी रक्षिकानाम्नी भवत्वेषा ममाज्ञया ॥ ७०
आकार्य जल्पितानेन चतुर्थी रोहिणी ततः । समानय कणान् पञ्च वत्से त्वमपि सांप्रतम् ॥ ७१
प्रजल्पितं तया तात शकटानि बहूनि मे । अर्प्यन्तां वृषभाः प्राज्याः शालिरानीयते यथा ॥ ७२
अभाणि श्रेष्ठिना तेन वत्से पञ्च कणाः कथम् । जज्ञिरे यानवाह्यास्ते स हेतुः कथ्यतां मम ॥ ७३
यत्कृतं मूलतो वध्वा कथितं तत्पुरस्तथा । मुदितस्तत्तदाकर्ण्य स श्रेष्ठी समजायत ॥ ७४
स्नुषायाः सो ऽर्पयामास शकटान् वृषभांस्तथा । अथानीतस्तया वध्वा शालिः सर्वः पितुर्गृहात् ॥ ७५
प्राहाथ स्वजनो धन्यो धनो यस्येदृशी वधूः । निन्यिरे कीदृशीं वृद्धिं पञ्च शालिकणा यथा ॥ ७६
ऊचे तया ततस्तात गृह्यन्तां पञ्च ते कणाः । इति श्रुत्वा तदा श्रेष्ठी जनप्रत्यक्षमब्रवीत् ॥ ७७
सर्वस्वस्वामिनी गेहे वधूर्मम भवत्वसौ । अस्या एव समादेशः कर्तव्यः सर्वमानुषैः ॥ ७८
अस्या यः खण्डयत्याज्ञां स्थातव्यं तेन नो गृहे । सर्वैरपि जनैः शीर्षे तद्वचः शेखरीकृतम् ॥ ७९
उद्यदानन्दसंदोहमेदुरः स धनः क्रमात् । निश्चिन्तचित्तः सद्धर्मोलङ्कर्मीणस्ततो ऽभवत् ॥ ८०
एतदाख्यानकं शैक्षाः कथितं भवतां मया । सिद्धान्तोदितमेतस्य भावार्थं शृणुताधुना ॥ ८१
यथा राजगृहं लोके मानुषत्वमिदं तथा । यथा धनस्तथाचार्यो विचारश्चतुराननः ॥ ८२
यथा वध्वस्तथा ज्ञेया विनेयाश्च चतुर्विधाः । पञ्च शालिकणा ये सा ज्ञेया पञ्चमहाव्रती ॥ ८३
यथा स्वजनवर्गो ऽसौ तथा संघश्चतुर्विधः । दानं शालिकणानां यत्तन्महाव्रतरोपणम् ॥ ८४
उज्झिकेव शालिकणानुज्झेत्पञ्चमहाव्रतीम् । यः स्यादत्र परत्रापि स दुःखौघस्य भाजनम् ॥ ८५
निःशङ्कमुपभुक्तास्ते यथा भक्षिकया तया । व्रतमाजीविकाहेतोर्न विधेयं तथा बुधैः ॥ ८६
ररक्ष रक्षिका यद्वत् तच्छालिकणपञ्चकम् । तद्वद्व्रतिजनै रक्ष्यं तन्महाव्रतपञ्चकम् ॥ ८७
महाव्रतानि संप्राप्य वृद्धिं नेयानि धीमता । रोहिण्या गुरुणा दत्ताः पञ्च शालिकणा यथा ॥ ८८

। इति व्रतदृष्टान्तः ।

§ ६) विनयः शासने मूलं विनीतः संयतो भवेत् । विनयाद्विप्रमुक्तस्य कुतो धर्मः कुतस्तपः ॥ ८९
विनीतः श्रियमाप्नोति विनीतस्तूज्ज्वलं यशः । कदापि दुर्विनीतेन नैव स्वार्थः प्रसाध्यते ॥ ९०
यतः,
गुणवानपि नाप्नोति नूनं स्तब्धः परां श्रियम् । किंचिन्नम्रः पिबन्नम्भः कुम्भः प्राप्नोति पूर्णताम् ॥ ९१
अपराधतमःस्तोमनिर्मूलनदिनेश्वरः । स्वर्गापवर्गसंसर्गकारणं विनयः सदा ॥ ९२
विनयः सर्वथा कार्यः कुलीनेन वपुष्मता । गुरूणां गुणवृद्धानां तथा बालतपस्विनाम् ॥ ९३
गुणेषु विनयः श्लाघ्यस्तेजस्विषु यथा रविः । येन कर्मग्रहाः सर्वे प्रच्छाद्यन्ते निजोदयात् ॥ ९४
विनयात्संपदः सर्वा मेघादिव जलर्द्धयः । केवलज्ञानलाभश्च विनीतस्यैव जायते ॥ ९५
तथा हि ।
जम्बूद्वीपाभिधे द्वीपे क्षेत्रे भरतनामनि । क्षमापुरी क्षमारम्या समस्ति स्वस्तिकारिणी ॥ ९६

यस्या उन्नत[रम्य]राजसदनश्रेण्याः पुरो मेनकाप्राणेशो ऽपि बभूव हीनमहिमा वन्यश्रियामग्रतः ।
निःस्यानन्दनकाननस्य सुषमा क्षीराशयानां पुरः पंपादीनि सरांसि हन्त नितरां मुञ्चन्त्यहंकारिताम् ॥९७
तत्र क्ष्मापतिरभूत् क्ष्मापतिकृतस्तुतिः । नभस्तले भानुरिव श्रीमान् हर्षाभिधः सुधीः ॥ ९८
गुणौघे विद्यमाने ऽपि लोभो यस्याधिको ऽभवत् । अभिरामं गुणग्रामं ग्रहीतुं गुणशालिनाम् ॥ ९९
समुद्रकन्दर्पघनाघनानां सारं समादाय विधिर्यथाद्यम् ।
न चेदिदं तत्कथमन्यथाभूदसौ गभीरः सुभगः प्रदाता ॥ १००
यश्चानूनगुणप्रसूनपटलप्रत्युल्लसत्सौरभ-
व्याप्ताशेषमहीतलः शुभफलः श्रेयः श्रियामाश्रयः ।
स्फूर्जत्कीर्तिलतावितानविलसत्कन्दः सदानन्दभूः
प्रोन्मीलत्सुकृतोन्मुखो न विमुखो याच्ञाकृतां कुत्रचित् ॥ १०१
माद्यच्छात्रवकोटिकोटिकरटिप्रस्फोटकण्ठीरव-
स्ताम्यन्नीतिलतावलीकिशलनप्रोद्दामधाराधरः ।
यत्कीर्त्या च शुचीकृते त्रिभुवने ऽश्रान्तं स्फुरन्त्याभितः
सर्वेशो ऽपि वसन्न वेत्ति नियतं कैलासशैलं निजम् ॥ १०२
कल्पद्रुमाद्या ददतीप्सितं यत् सा शास्त्रवार्ता किल तेन दृश्या ।
प्रत्यक्षमेतं वसुधाधिनाथं तत्तन्मयं निर्मितवान् विधाता ॥ १०३
तत्र श्रेष्ठिपदभ्रष्टः श्रेष्ठी दौर्मुख्यदोषतः । विषवाक्य इति ख्यातो विद्यते कृषिजीवनः ॥ १०४
अन्यदा भक्तमादाय स्वयं कर्मकृतां कृते । गच्छन् शून्ये ददर्शैष रुदन्तं बालमेककम् ॥ १०५
प्रोद्यत्कृपाभरभ्राजिहृदयः शिशुमाशु तम् । लात्वा स्वपाणिनारोप्य कटीतटमभोजयम् ॥ १०६
त्यक्तः केनाप्ययं पाको वराकस्तद्विपत्स्यते । स्वीकृतेनैव तेनेति श्रेष्ठी क्षेत्रं ययौ निजम् ॥ १०७
स स्ववेश्म समागत्यापत्याभावार्दितस्ततः । दीनास्यायै कुटुम्बिन्यै तं मुदा डिम्भमार्पयत् ॥ १०८
लाल्यमानस्तया नित्यमात्मनात्मेव बालकः । कलाभिः कलितः प्राप कलाभृद्विव यौवनम् ॥ १०९
दग्धं पितृगिरा लोकं स्ववास्यैरमृतैरिव । निर्वापयन्नभूत्ख्यातः संख्यावान् सर्वतो ऽपि सः ॥ ११०
विनीत इति नाम्नाथ सर्वत्र प्रथितो ऽभवत् । श्रेष्ठित्वं नृपतिस्तुष्टो ऽदात्तस्मै तत्पितुः पदम् ॥ १११
जिनशासनमाहात्म्यसमुल्लासनवासनः । अभिरामगुणग्रामद्रुमारामो ऽवनीतले ॥ ११२
यो ऽभवज्जनानन्ददायी यायी सदध्वनि । अवदातयशोजातसंपूरितदिगन्तरः ॥ ११३
श्रमणक्रमणाम्भोजसेवाहेवापरः सदा । अर्थसंप्रीणितात्यर्थावनीतलवनीपकः ॥ ११४
पैतृकं च पदं प्राप्य प्रसन्नमनसो नृपात् । स विनीतः श्रियां पात्रं भाग्यसौभाग्यभूरभूत् ॥ ११५
§ ७) अथ तत्रैव दुर्भिक्षं भीषणं समुपस्थितम् । यत्र धर्मक्रियालोपो भव्यानामपि संभवेत् ॥ ११६
कुतो ऽपि स्थानतो ऽभ्येत्य नित्यदुर्भिक्षदुःखिताः । वृद्धो वृद्धा युवा चैको ऽभवंस्तदनुजीविनः ॥११७
अथ वैरिदत्तकम्पा चम्पा नाम महापुरी । तत्रास्ति पृथिवीनाथो जितारिरिति संज्ञया ॥ ११८
प्रतापी कमलोल्लासी नृपस्तपनसंनिभः । न कर्कशकरश्चित्रं न गोमण्डलतापकृत् ॥ ११९
श्यामास्यो हि घनो वर्षन् तमोग्रस्तपनस्तपन् । यः प्रभुस्त्वर्थिनो ऽत्यर्थमर्थैः प्रीणन्न तादृशः ॥ १२०
श्रीदर्पः कृतहर्षश्रीजिघृक्षुस्तमधीश्वरम् । प्रचचाल विनीतेन सार्धं प्रेष्ययुतेन सः ॥ १२१
तदागमं परिज्ञाय चम्पेशः संमुखो ऽचलत् । ततः परस्परं युद्धं सैन्ययोरुभयोरभूत् ॥ १२२
अरुधत्सादिनं सादी निषादी च निषादिनम् । रथिको रथिकं पत्तिः पत्तिं च स्फूर्तिमूर्तिभृत् ॥ १२३
निशातशरधोरण्या भटैर्दर्पसमुद्धरैः । अकालवृष्टिर्विहिता कालरात्रिरिवापरा ॥ १२४
रणे निपेतुर्मातङ्गास्तीव्रं मद्गरजर्जराः । शतकोटिक्षताः साक्षात् पर्वता इव सर्वतः ॥ १२५
शितकुन्ताहताङ्गाश्वोच्छलच्छोणितदम्भतः । कौसुम्भवसनेवाभूदम्भोधिवसना युधि ॥ १२६
निजस्वामिप्रसादस्याभूम भूम्ना ऽनृणा वयम् । इति वीरकबन्धास्ते नृत्यन्तस्तत्र रेजिरे ॥ १२७
उद्यल्लोहिताम्भोभिर्भीमा सङ्ग्रामभूमिका । कबन्धानि वहन्त्याशु काष्ठानीव तरङ्गिणी ॥ १२८

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1) P उत्तराज B उन्नतराज 3) P क्षमापति कृत॰ 4) B ॰को भवेत् । 5) P घनाघनीनां 15) P B दृश्या॰ 20) P ॰द्विपत्स्यति 25) B ॰कुमारामेऽवनीत॰ 26) P यशोयात॰ 28) P विनीतभिय पात्र B विनीत थिय पात्र 30) P वृद्धो वृद्धीयुवाचैको 33) P प्रभुस्त्वर्थिने॰ 39) P ॰हिताङ्गाच्छोच्छलत् शोणित॰

दैवाद्गप्तेशसैन्यस्य सुभटैः करटैरिव । दिवान्धसैन्यवद्दर्पसैन्यं दैन्यमनीयत ॥ १२९
पताकिन्यपि निःशेषा तस्य हर्षमहीपतेः । ननाश काकनाशं सा जीवमादाय सत्वरम् ॥ १३०
नश्यद्भिः पत्तिभिस्त्यक्तो विनीतो ऽपि गते विभौ । परं प्रेष्यैर्न तैर्मुक्तश्चेतनः सुकृतैरिव ॥ १३१
पलायमानः प्रैक्षिष्ट स विनीतः सरस्वतीम् । तत्र स्नात्वा पयः पीत्वा तीरवृक्षमशिश्रयत् ॥ १३२
§८) अत्रान्तरे कान्दिशीकमेकमायुधपाणिना । केनचित्सादिना हन्यमानं मृगमवैक्षत ॥ १३३
कृपासंपूरितस्वान्तः स तयोरन्तरा स्थितः । यतः प्राणिपरित्राणं स्वप्राणैः के ऽपि कुर्वते ॥ १३४
तस्मिन् सरङ्गे सारङ्गे गते दूरं निरीक्ष्य सः । जगाद सादिनं रोपपोपिणं मृगरक्षणात् ॥ १३५
सर्वप्राणिशरण्यानामुन्नतानां महात्मनाम् । त्वादृशां न समीचीनं दीनजन्तुविनाशनम् ॥ १३६
मन्ये त्वं लक्षणैरेभिः को ऽप्यसि क्षत्रियोत्तमः । शस्त्रघातो गृहीतास्त्रे क्षत्रियाणां प्रशस्यते ॥ १३७
इत्यादिवाक्यैः पीयूपपेशलैस्तस्य तन्वतः । स भूपः पृथिवीचन्द्रः प्रबुद्धः कोपमत्यजत् ॥ १३८
धर्मोपदेशदातासौ ममाभूदिति तं समम् । उपकारचिकीः क्ष्मापः पुरे क्ष्मातिलके ऽनयत् ॥ १३९
तं विनीतं महीनाथः स्वपुरे सचिवं व्यधात् । सर्वाधिकारिणं यस्माद्गुणैः कस्को न रज्यते ॥ १४०
एतस्यानुपदं ते ऽथ त्रयो ऽपि प्राच्यकिंकराः । तामेव नगरीं प्राप्य सेवाहेवाकिनो ऽभवन् ॥ १४१
रक्षता सततं तेन न्यायेन नगरीजनम् । ऊर्जितोपार्जिता कीर्तिरात्मीयो ऽर्थस्तु साधितः ॥ १४२
तेनेत्युक्ताः कर्मकृतः स्नेहात्किमपि याचत । ते ऽवदन्निति निर्लोभा भाग्यैर्लभ्या हि किंकराः ॥ १४३
§९) अथ क्षमापुरी भग्ना क्षणादेव जितारिणा । चम्पापुरीमहीपेन सर्वसैन्यजुपा रुषा ॥ १४४
स्वपुरीस्वपुरीस्वामिभङ्गतो वित्तहानितः । विपवाक्यो विनीतात्मा प्रवव्राज विरागवान् ॥ १४५
तप्यमानस्तपस्तीव्रं सहमानः परीपहान् । आधीयानः स सिद्धान्तं तन्वन्नाराधनां गुरौ ॥ १४६
पापकर्मसु तन्द्रालुः श्रद्धालुर्धर्मकर्मसु । दयालुः सर्वभूतेषु स्पृहयालुः शिवाध्वनि ॥ १४७
सासहिश्चोपसर्गाणां शीलाङ्गानां च वावहिः । चाचलिः श्रमणाचारे सिद्धान्ताध्वनि पापतिः ॥ १४८
आजगाम समं स्वेन गुरुणा करुणानिधिः । तत्र क्ष्मातिलकपुरे विपवाक्यमुनिः क्रमात् ॥ १४९
चतुर्भिः कलापकम् ॥

अनुज्ञाप्य गुरून् सो ऽथ मासक्षपणपारणे । प्रविवेश परिभ्राम्यन् विनीतसचिवौकसि ॥ १५०
कथमेवंविधो भूत्वास्माकीनस्वामिनः पिता । उच्चनीचादिगेहेषु पर्यटत्येप दुर्बलः ॥ १५१
ततस्तमघसंघातघातिनं व्रतिनं मुदा । कर्ममर्मच्छिदं कर्मकृतः सर्वे ववन्दिरे ॥ १५२
तद्दत्तमन्नपानाद्यमकल्प्यमिति चेतसि । विचिन्त्य नाग्रहीत्साधुर्व्यावृत्योपाश्रयं गतः ॥ १५३
आगतस्य नृपावासाद्विनीतस्य च तस्य ते । प्रमोदमेदुराः कर्मकरास्तत्र न्यवेदयन् ॥ १५४
तथैव सुविनीतात्मा विनीतो मन्त्रिपुङ्गवः । तपःपात्रस्य शिश्राय मुनेः पितुरुपाश्रयम् ॥ १५५
निरीक्ष्य विपवाक्यस्य मुनेरास्यासितद्युतिम् । विनीतसचिवाधीशचित्ताम्भोधिरवर्धत ॥ १५६
शुशोच च स्वं यदयं मम वेश्मागतो ऽपि हि । अगृहीतान्नपानीयो मुनिर्व्यावृत्य जग्मिवान् ॥ १५७
स विनीतस्ततः शुद्धश्रद्धासंभारसंभृतः । अवन्दत गुरून् पूर्वं तथा च जनकं निजम् ॥ १५८
ततो गुरुरभापिष्ट स्पष्टवाग्मन्त्रिनायक । शृणु धर्मवचश्चारु क्षिप क्षिप्रमघव्रजम् ॥ १५९
मा मुहस्त्वं मुधा स्नेहे ऽमुष्मिन् संसारकारिणि । आदरं कुरु सद्धर्मे ध्रुवं संसारहारिणि ॥ १६०
धर्मः पितेव मातेव हितं यद्विदधात्ययम् । क्रियते तच्च केनापि शिशूनामिव देहिनाम् ॥ १६१
स च धर्मस्तितिक्षादिर्भिक्षूणां दशधा मतः । सम्यक्त्वमूलो गृहिणां ज्ञेयो द्वादशधा पुनः ॥ १६२
देवे ऽर्हति गुरौ साधौ धर्मे च जिनभाषिते । या स्थिरा वासना सम्यक् सम्यक्त्वमिदमाश्रय ॥ १६३
स्थूलाहिंसादीनि पञ्चाणुव्रतानि गुणत्रिकम् । शिक्षाव्रतचतुष्कं च स्वीकुरुष्व शिवश्रिये ॥ १६४
विधेहि विधिना मन्त्रिन् त्रिसंध्यं देवतार्चनम् । चिरं चारुयशः कुन्दधवलं प्राप्नुहि स्फुटम् ॥ १६५
दीनादीनां श्रियं देहि विधेहि विशदं मनः । न्यायाध्वनि भवाध्वन्यो भिन्द्धि क्रोधादिशात्रवम् ॥ १६६
जिनेन्द्रमुखसंभूतं सिद्धान्तं सादरं शृणु । सिद्धिसीमन्तिनीं शर्मदायिनीं तत्क्षणाद्वृणु ॥ १६७
सर्वसौख्यमयं स्थानं क्वापि मोक्षं विना न यत् । विद्यते देहिभिर्भाव्यं तत्तदर्थं समुत्सुकैः ॥ १६८

12) P सर्वाधिकारणे 15) P तेवदन्नतिनिर्लोभा B तेवदन्नेवि° 25) P सयात 26) B तद्दत्तमन्नपानीयमकल्प्यमिति
33) P ध्रुवसंसार° 41) C समुत्सकैः

§ १०) तथा च। जीवाजीवपुण्यपापाश्रवसंवरनिर्जराबन्धमोक्षानि नव तत्त्वानि। दानशीलतपो-भावनामयश्चतुर्विधो धर्मः। आश्रवपञ्चकाद्विरतिः पञ्चेन्द्रियाणां निग्रहः क्रोधमानमायालोभलक्षणदुर्जय-कषायजयः मनोदण्डवचनदण्डकायदण्डत्रयविरमणं चेति सप्तदशधा संयमः। नरकगति-तिर्यग्गति-मनुष्यगति-देवगतिलक्षणाश्चतस्रो गतयः। मतिज्ञानं श्रुतज्ञानमवधिज्ञानं मनःपर्ययज्ञानं केवलज्ञानमिति पञ्च [ज्ञानानि]। अनित्यता १ अशरण २ भव ३ एकत्व ४ अन्यता ५ अशौच ६ आश्रव ७ संवर ८ निर्जरा ९ धर्मस्वाख्यातता १० लोक ११ बोधि १२ प्रमुखा भावना द्वादश। नमस्कारसहित १ पौरुषी २ पुरिमार्ध ३ एकाशनक ४ एकस्थानक ५ आचामाम्ल ६ उपवास ७ चरिम ८ अभिग्रह ९ निर्वृति १० प्रभृतिदशविधं प्रत्याख्यानम्। अथवा-'अनागतमतिक्रान्तं, कोटीसहितं नियन्त्रितं चैव। साकारमनाकारं परिमाणकृतं निरवशेषम्॥ संकेतमद्धा' चैतदपि दशविधम्। क्षुधा १ पिपासा २ शीत ३ उष्ण ४ दंश ५ अचेल ६ अरति ७ स्त्री ८ चर्या ९ निषीधिका १० शय्या ११ आक्रोश १२ वध १३ याचना १४ अलाभ १५ रोग १६ तृणस्पर्श १७ मल १८ सत्कारपुरस्कार १९ प्रज्ञा २० अज्ञान २१ सम्यक्त्व २२ [लक्षणाः] द्वाविंशति परीषहाः। स्पर्शन-रसन-घ्राण-चक्षुः-श्रोत्राणीन्द्रियपञ्चकम्। औत्पत्तिकी १ वैनयिकी २ कार्मजा ३ पारिणामिकी ४ चेति चतस्रो बुद्धयः। आर्तध्यानं रौद्रध्यानं धर्मध्यानं शुक्लध्यानं चेति चतुर्विधं ध्यानम्। पदस्थं पिण्डस्थं रूपस्थं रूपातीतमेतदपि चतुर्धा। ज्ञानं दर्शनं चारित्रं चेति रत्नत्रयम्। कृष्णलेश्या १ नीललेश्या २ कापोतलेश्या ३ तेजोलेश्या ४ पद्मलेश्या ५ शुक्ललेश्या ६ चेति [लेश्या] षट्कम्। सामायिकं १ चतुर्विंशतिस्तवो २ वन्दनकं ३ प्रतिक्रमणं ४ कायोत्सर्गः ५ प्रत्याख्यानं ६ [चेति] षड्विधमावश्यकम्। पृथ्वीकायो ऽप्कायस्तेजस्कायो वायुकायो वनस्पतिकायस्त्रसकायश्चेति षड् जीवनिकायाः। मनोयोगो वचनयोगः काययोगश्चेति योगत्रयी। ईर्यासमिति-भाषासमिति-एषणासमिति-आदाननिक्षेपसमिति-उत्सर्गसमिति [लक्षणाः] पञ्च समितयः। इन्द्रियपञ्चकं मनोबलं वचनबलं कायबलं चेति बलत्रयम् उच्छ्वासो निःश्वास आयुश्चेति दशविधाः प्राणाः। मद्यं विषयाः कषाया निद्रा विकथाश्चेति प्रमादपञ्चकम्। अनशनमूनोदरता वृत्तिसंक्षेपो रसत्यागस्तनुक्लेशः संलीनता चेति षड्विधं बाह्यं तपः। प्रायश्चित्तं वैयावृत्यं स्वाध्यायो विनयो व्युत्सर्गः शुभध्यानं चेत्याभ्यन्तरं षड्विधं तपः। आहारसंज्ञा १ भयसंज्ञा २ मैथुनसंज्ञा ३ परिग्रहसंज्ञा ४ [रूपाः] चतस्रः संज्ञाः। ज्ञानावरणीयं १ दर्शनावरणीयं २ वेदनीयं ३ मोहनीयम् ४ आयुष्कं ५ नाम ६ गोत्रम् ७ अन्तरायं ८ चेत्यष्टधा कर्म। मनोगुप्तिर्वचनगुप्तिः कायगुप्तिरिति गुप्तित्रयम्। अपायापगमातिशयः ज्ञानातिशयः पूजातिशयो वचनातिशयश्चेति चत्वारो ऽतिशयाः।

§ ११) तथा च श्रीजिनेश्वराणां चतुस्त्रिंशदतिशया यथा। देहो ऽद्भुतरूपगन्धो निरामयः स्वेदमलविवर्जित इति प्रथमः। उच्छ्वासनिःश्वासौ कमलपरिमलोपमाविति द्वितीयः। रुधिरामिषे तु गोक्षीरधाराधवले अनामगन्धिके चेति तृतीयः। आहारनीहारविधी अदृश्यौ चेति चतुर्थः। अदृश्ये इति मांसचक्षुषां न पुनरवध्यादिलोचनेन पुंसा। यदाहुः,

'पच्छन्ने आहारे अदिस्से मंसचक्खुणो।' एष चतुर्थः।

एते चत्वारो ऽपि जगतो ऽप्यतिशेरते तीर्थकरा एभिरित्यतिशयाः, सहोत्थाः सहजन्मानः। अथ कर्मक्षयजा अतिशयाः। योजनप्रमाणे ऽपि क्षेत्रे समवसरणभुवि नृणां देवानां तिरश्चां च कोटिकोटिसंख्यमवस्थानमिति प्रथमः कर्मक्षयजो ऽतिशयः। वाणी अर्धमागधी नरतिर्यक्सुरलोकभाषया संवदति तद्भावाभावेन परिणमतीत्येवंशीला, योजनमेकं गच्छति व्याप्नोत्येवंशीला योजनगामी चेति द्वितीयः। भानां प्रभाणां मण्डलं भामण्डलं मौलिपृष्ठे शिरःपश्चिमभागे तत्र विडम्बितदिनकरबिम्बलक्ष्मीमनोहरमिति तृतीयः। साग्रे पञ्चविंशतियोजनाधिके गव्यूतिः क्रोशद्वये गव्यूतीनां शतद्वये योजनशत इत्यर्थः, रोगो ज्वरादिर्न स्यादिति चतुर्थः। तथा वैरं परस्परविरोधो न स्यादिति पञ्चमः। तथा ईतिर्धान्योपद्रवकारी प्रचुरो मूषिकादिप्राणिगणो न स्यादिति षष्ठः। तथा मारिरौत्पातिकं सर्वगतं मरणं न स्यादिति सप्तमः। तथा अतिवृष्टिर्निरन्तरं वर्षणं न स्यादित्यष्टमः। तथा अवृष्टिः सर्वथा वृष्ट्यभावो न स्यादिति नवमः। दुर्भिक्षं भिक्षायाम-

4) P मनःपर्याय B मनःपर्यय 5) P B put serial nos for अनित्यता etc. 6) P B put serial nos in some of these lists, and here and there they are separately written with terminations C is not quite particular in putting these nos. 7) P वरिस for चरिम 11) C om. अज्ञान 17) P २ तेउकाय ३ वाउकाय ४ वनस्पति 24) P मोहनीय च ३ आयुश्चतुष्कं 25) P गुप्तिरिति त्रयम् 27) C adds च after श्री जिनेश्वराणां 33) B कोटिकोटिसंख्यानामवस्थानमिति 35) P योजनगामिनो B योजनगामिना 37) P B क्रोशद्वय

भावो न स्यादिति दशमः। तथा स्वराष्ट्रात्परराष्ट्राच्च भयं न स्यादित्येकादशः। एवमेकादशातिशयाः कर्मणां ज्ञानावरणीयादीनां चतुर्णां घातात् क्षयाज्जायन्ते इति। तथा देवकृता अतिशयाः। खे आकाशे धर्मप्रकाशकं चक्रं भवतीति देवकृतः प्रथमोऽतिशयः। तथा खे चमरा इति द्वितीयः। तथा खे पादपीठेन सह मृगेन्द्रासनं सिंहासनमुज्ज्वलं निर्मलमाकाशस्फटिकमयत्वादिति तृतीयः। तथा खे छत्रत्रयमिति चतुर्थः। तथा खे रत्नमयो ध्वज इति पञ्चमः। तथा पादन्यासनिमित्तं सुवर्णकमलानि नव भवन्तीति षष्ठः। तथा समवसरणे रत्नसुवर्णरूप्यमयं प्राकारत्रयं मनोज्ञं भवतीति सप्तमः। तथा चत्वारि मुखान्यङ्गानि गात्राणि च यस्य स तथा तद्भावश्चतुर्मुखाङ्गता भवतीत्यष्टमः। तथा चैत्याभिधानो द्रुमोऽशोकवृक्षः स्यादिति नवमः। तथा अधोमुखाः कण्टका भवन्तीति दशमः। द्रुमाणां नम्रता स्यादित्येकादशः। तथा उच्चैर्भुवनव्यापी दुन्दुभिध्वानः स्यादिति द्वादशः। तथा वातः सुखत्वादनुकूलो भवतीति त्रयोदशः। तथा पक्षिणः प्रदक्षिणगतयः स्युरिति चतुर्दशः। तथा गन्धोदकवृष्टिरिति पञ्चदशः। बहुवर्णानां पञ्चवर्णानां जानूत्सेधप्रमाणानां मणीचकानां वृष्टिः स्यादिति षोडशः। तथा कचानामुपलक्षणत्वाल्लोम्नां च कूर्चस्य नखानां पाणिपादजानामवस्थितत्वस्वभावत्वमिति सप्तदशः। तथा भुवनपत्यादिचतुर्विधदेवनिकायानां जघन्यतोऽपि समीपे कोटिर्भवतीत्यष्टादशः। तथा ऋतूनां वसन्तादीनां सर्वदा पुष्पादिसामग्रीभिरिन्द्रियार्थानां स्पर्शनरसगन्धरूपशब्दानाममनोज्ञानामपकर्षेण मनोज्ञानां च प्रादुर्भावेनानुकूलत्वं भवतीत्येकोनविंशः। इति देवैः कृता एकोनविंशतिस्तीर्थकृतामतिशयाः। एते च यदन्यथापि दृश्यन्ते तन्मतान्तरमवगम्यमिति। ते च सहजैश्च चतुर्भिः कर्मक्षयजैरेकादशभिः सह मीलिताश्चतुस्त्रिंशद्भवन्तीति।

§ १२) अथ वचनातिशयाः। संस्कारवत्त्वं-संस्कृतलक्षणयुक्तत्वम् १, औदात्त्यम्-उच्चैर्वृत्तिता २, उपचारपरीतता-अग्राम्यत्वम् ३, मेघगम्भीरघोषत्वं-मेघस्येव गम्भीरशब्दत्वम् ४, प्रतिनादविधायिता-प्रतिरवोपेतत्वम् ५, दक्षिणत्वं सरलत्वम् ६, उपनीतरागत्वं-मालवकैशिक्यादिग्रामरागयुक्तता ७, एते च सप्त शब्दापेक्षयातिशयाः। अन्ये त्वर्थातिशयाः। तत्र महार्थता-बृहदभिधेयता ८, अव्याहतत्वं-पूर्वापरवाक्यार्थाविरोधः ९, शिष्टत्वम्-अभिमतसिद्धान्तोक्तार्थता वक्तुः शिष्टतासूचकत्वं वा १०, संशयानामसंभवः-असंदिग्धत्वम् ११, निराकृतान्योत्तरत्वं-परदूषणाविषयता १२, हृदयंगमता-हृदयग्राह्यत्वम् १३, मिथःसाकाङ्क्षता-परस्परेण पदानां वाक्यानां वा सापेक्षता १४, प्रस्तावौचित्यं-देशकालाव्यतीतत्वम् १५, तत्त्वनिष्ठता-विवक्षितवस्तुस्वरूपानुसारिता १६, अप्रकीर्णप्रसृतत्वं-सुसंबद्धस्य सतः प्रसरणम्, अथवा असंबद्धाधिकारित्वातिविस्तरणाभावः १७, अस्वश्लाघान्यनिन्दिता-आत्मोत्कर्षपरनिन्दाविप्रयुक्तत्वम् १८, आभिजात्यं-वक्तुः प्रतिपाद्यस्य वा भूमिकानुसारिता १९, अतिस्निग्धमधुरत्वं-घृतगुडादिवत्सुखकारित्वम् २०, प्रशस्यता-उक्तगुणयोगात्प्राप्तश्लाघता २१, अमर्मवेधिता-परमर्मानुद्घट्टनस्वरूपत्वम् २२, औदार्यम्-अभिधेयार्थस्यातुच्छत्वम् २३, धर्मार्थप्रतिबद्धता-धर्मार्थाभ्यामुपेतत्वम् २४, कारकाद्यविपर्यासः-कारककालवचनलिङ्गादिव्यत्ययवचनदोषापेतता २५, विभ्रमादिवियुक्तता-विभ्रमो वक्तृमनसो भ्रान्तता स आदिर्येषां विक्षेपादीनां स विभ्रमादिर्मनोदोषस्तेन वियुक्तत्वम् २६, चित्रकृत्त्वम्-उत्पादिताविच्छिन्नकुतूहलत्वम् २७, अद्भुतत्वं-प्रतीतत्वम् २८, तथानतिविलम्बिता-प्रतीता २९, अनेकजातिवैचित्र्यं-जातयो वर्णनीयवस्तुस्वरूपवर्णनानि तत्संश्रयाद्विचित्रत्वम् ३०, आरोपितविशेषता-वचनान्तरापेक्षयाहितविशेषणत्वम् ३१, सत्त्वप्रधानता-साहसोपेतता ३२, वर्णपदवाक्यविविक्तता-वर्णादीनां विच्छिन्नत्वम् ३३, अव्युच्छित्तिः-विवक्षितार्थसम्यक्सिद्धिं यावदव्यवच्छिन्नवचनप्रमेयता ३४, अखेदित्वम्-अनायाससंभवः ३५, इत्येवमर्हतां पञ्चत्रिंशद्वाचां गुणातिशया भवन्तीति।

§ १३) दानगतोऽन्तराय इत्येको दोषः, लाभगतोऽन्तराय इति द्वितीयः, वीर्यगतोऽन्तराय इति तृतीयः, भुज्यत [इति] भोगः स्रगादिस्तद्गतोऽन्तराय इति चतुर्थः, उपभुज्यत [इति] उपभोगोऽङ्गनादि तद्गतोऽन्तराय इति पञ्चमः, हासः-हास्यमिति षष्ठः, रतिः-पदार्थानामुपरि प्रीतिरिति सप्तमः, अरतिः रतेरविषय इत्यष्टमः, भीतिः-भयमिति नवमः, जुगुप्सा-घृणेति दशमः, शोकः-चित्तवैधुर्यमित्येकादशः, कामः-मन्मथ इति द्वादशः, मिथ्यात्वं-दर्शनमोह इति त्रयोदशः, अज्ञानं-मौढ्यमिति

चतुर्दशः, निद्रा-स्वाप इति पञ्चदशः, अविरतिः-अप्रत्याख्यानमिति षोडशः, रागः-सुखाभिज्ञस्य सुखानुस्मृतिपूर्वंदुःखे तत्साधने ऽप्यभिमते विषये गर्धत इति सप्तदशः, द्वेषः-दुःखाभिज्ञस्य दुःखानुस्मृतिपूर्वदुःखे तत्साधने वा क्रोध इत्यष्टादशः, इत्यष्टादशदोषास्तेषामृषभादीनामर्हतां न भवन्तीति। अतीतानागतवर्तमानलक्षणं कालत्रयम्। धर्मास्तिकायो ऽधर्मास्तिकायः पुद्गलास्तिकायो जीवास्तिकाय आकाशास्तिकाय एते पञ्चास्तिकायाः। एतत्सर्वमपि श्रीजैनशासनरहस्यं विवेकिना परिज्ञेयम्।

§ १४) विनीतो देशनामेनां श्रुत्वा तत्त्वानुगामिनीम्।
नमस्कृत्य गुरून् गेहं गुणग्रामगुरुर्नगात्॥ १६९
एवं स नित्यमभ्येति हित्वा व्यापारमात्मनः। धर्मामृतं पिबत्येव तृषाक्रान्त इव स्वयम्॥ १७०
सो ऽन्यदा चलितान् ज्ञात्वा प्रभून् विनयतो ऽवदत्। जनको ऽस्त्यत्र मे येन प्रीतिरुत्पद्यते ऽमुतः॥१७१
ततस्ते सूरयो ऽवोचन् ज्ञात्वा ज्ञानेन तत्त्वतः। नायं ते जनको मन्त्रिन् किंतु ते पोषकः पिता॥ १७२
विनीतः प्राह निर्माय निर्मायः स्वं शिरोनतम्। कस्तर्हि ते ततः प्रोचुः सूरयस्तत्त्वकोविदाः॥ १७३
पिता कर्मकरो वृद्धो माता कर्मकरी च ते। युवा च कर्मकृद्भ्रातेत्यवगच्छ कुटुम्बकम्॥ १७४
अन्यथाभाषिणो नामी निश्चित्येति प्रणम्य तान्। स जगाम निजं धाम बाष्पाविलविलोचनः॥ १७५
मषीमलिनवस्त्राया धूमध्यामलचक्षुषः। कौतुकात्पश्यति जने स किङ्कर्याः पदे ऽपतत्॥ १७६
त्वमनस्यापि न ज्ञाता हतकेन मया हहा। मातः सिद्धिरिवेदानीं गुरुभिः कथितासि मे॥ १७७
त्वयाहं पुत्रवन्नित्यमजानत्यापि लालितः। कृतघ्नेन मया कर्मकृत्वे हासि नियोजिता॥ १७८
दुर्भिक्षे पोषितं हा धिक् पित्र्येव त्वामशक्तया। पापयासि मया मार्गे त्यक्तो धिग्मां कुमातरम्॥ १७९
लब्धपक्षः स्वभाग्येन वचोभिरमृतोपमैः। पिकवत्प्रीणयन् लोकं परां श्रियमशिश्रियः॥ १८०
पितुर्भ्रातुश्च चरणौ नमस्यन् विनयादयम्। विनीतो वक्षसा ताभ्यामाश्लिष्टः प्राप संमदम्॥ १८१
चक्रेतरमतिश्चक्रे सचक्रे प्रथमस्ततः। सर्वेष्वाधिकृतानेतान् विनीतः स्वनिकेतने॥ १८२
यथोचितां वितन्वानो ऽन्येषामप्येष माननाम्। सुवचोभिः क्रियाभिश्च सर्वत्र प्रथितो ऽभवत्॥ १८३
श्रीमज्जैनपदाम्भोजे भजतश्चञ्चरीकताम्। कदाचनास्य न स्वान्ते क्रूरत्वं लभते स्थितिम्॥ १८४
प्रवेष्टुं मानसे यस्य शमसर्पारिराजिते। न क्षमाः प्राणभीत्येव कषायाः पन्नगा इव॥ १८५
सर्वदा प्राज्यराज्यश्रीचिन्ताचान्तमना अपि। गार्हस्थ्ये वर्तमानो ऽपि सदाचारं ततान यः॥ १८६
कदापि श्रमणस्थाने वन्दनार्थं स यातवान्। मुनिमेकमतिग्लानं वीक्ष्य श्रद्धोद्धुरो ऽब्रवीत्॥ १८७
औषधं मद्गृहे सम्यगस्ति रोगनिवर्तकम्। प्रासुकं चेति साधुभ्यामानाययत सत्वरम्॥ १८८
इत्युक्त्वा स ययौ गेहे साधुभ्यां सह धीसखः। तस्थतुस्तौ बहिः साधू स तु वेश्मान्तराविशत्॥ १८९
अथ च।
श्रेष्ठिकन्यामुना कापि वृतास्ति गुणशालिनी। दत्तो मौहूर्तिकैः सैव दिवसस्तद्विवाहने॥ १९०
तद्विह्वलतया मन्त्री विसस्मार तदौषधम्। किंचित्तत्र मुनी स्थित्वा जग्मतुर्निजमाश्रयम्॥ १९१
[illegible] ९२
[illegible] ३
[illegible] १९४
तं तथाविधमालोक्य विनीतः साश्रुलोचनः। आत्मानमात्मना निन्दन् पतितस्तस्य पादयोः॥ १९५
त्रिधा क्षमयतस्तस्य विनीतस्य च तं मुनिम्। समलङ्कृतवीवाहोचितमण्डनशालिनः॥ १९६
ध्यायतो भावनां तस्य भविनां भवनाशिनीम्। केवलज्ञानमुत्पेदे घातिकर्मक्षयात् क्षणात्॥ १९७
ज्ञानेन तेन विदितेन समुज्ज्वलेन संपश्यतस्त्रिजगतीजनतामनन्ताम्।
चारित्रचिह्नमथ तस्य मुनीश्वरस्य क्षिप्रं समर्पितवती ननु जैनदेवी॥ १९८
नारीं नितम्बजघनस्तनभूरिभारां हित्वा भवोदधिनिमज्जनहेतुमेताम्।
तत्रैव लग्नसमये प्रवरे वराहीं व्यूढे तपस्विषु वरः स चरित्रलक्ष्मीम्॥ १९९

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2) B मुखे for दुःखे 5) P धर्मास्तिकाया। एतत्सर्वमपि etc. 11) P निर्माय निर्मेपि स्वं C निर्माय (य) निर्माय स्व, P मन for तत 15) C सिद्धिरेवेदानीं 16) B has an additional verse (after नियोजिता) like this-रतिसाक्ष [साक्षि] वदनासिन् संजातप्रश्र [=श्र] वाथ सा [।] चिरान् ज्ञातासि वत्सत्वमित्युक्त्वा दत्तवक्षम॥ 34) B साश्रूलोचन: 36) B भवनाशनी

एनां कथामवितथां विनयप्रधानां सम्यग् निधाय हृदि मन्त्रिमुनीश्वरस्य ।
यूयं यतध्वमधुना विनये निकामं यस्मादयं दिशति निर्वृतिशर्मलक्ष्मीम् ॥ २००

। इति विनये विनीतस्य कथा ।

§ १५) अत्रान्तरे चण्डसोमप्रमुखैः पञ्चभिर्मुनिभिर्विज्ञप्तम् । 'यद्भगवानाज्ञापयति तत्सर्वमपि प्रपत्स्यामहे । यत् पुनर्दुश्चरित्रं तच्छल्यमिव हृदये प्रतिभाति ।' ततो भगवता श्रीधर्मनन्दनेन समादिष्टम् । 'एतत् कदापि चेतसि न चिन्तनीयं यत्किलास्माभिः पापकर्म समाचरितम् । स केवलं पापकर्मा यः पश्चात्तापपरो न भवेत् ।' इति श्रुत्वा भूपतिर्मनसैव श्रीधर्मनन्दनाचार्यं प्रणिपत्योद्यानान्निर्गत्य विद्युदुत्क्षिप्तकरणेन प्राकारमुल्लङ्घ्य वासवेश्म प्रविवेश, निर्विण्णः शयने सुष्वाप च । साधवो ऽपि स्वाध्यायदत्तावधानाः कृतावश्यकाः क्षणं निद्रामुपलभ्य प्राभातिककालग्रहणप्रवणा बभूवुः । अत्रावसरे ऽरुणप्रभापाटलिते गगनतले क्रमेण विरोचने पूर्वाचलचूलावलम्बिनि प्राभातिकतूर्यारवाडम्बरं बन्दिजनमुखघर्णितं प्रभातावसरं च समाकर्ण्य निद्राघूर्णितताम्रनयनयुगलः पृथ्वीपालः शयनीयादुत्तस्थौ । ततः स कृतावश्यककर्मा भूमिवासवः प्रभातकृत्यं विधाय च सचिववासवसमेतश्चतुरङ्गबलकलितः शक्र इव चतुर्दन्तं कुञ्जरमारुह्योद्यानं समागम्य भगवन्तं श्रीधर्मनन्दनविभुं साधूंश्च प्रणनाम । ततो भूपतिना जल्पितम् । 'भगवन्, सर्वथैव पुत्रमित्रकलत्रादिममत्वं त्यक्तुं न क्षमः, परं गृहस्थावस्थस्यैव मम किंचित्संसारसागरतरण्डकं देहि ।' भगवता निवेदितम् । 'यद्येवं तावदेतानि पञ्चाणुव्रतानि त्रीणि गुणव्रतानि चत्वारि शिक्षाव्रतानीति सम्यक्त्वमूलं द्वादशविधं श्रावकधर्मं प्रतिपालय' इति । तेन नरेश्वरेण 'यदाज्ञापयति प्रभुः' इति वदता सम्यक्त्वमूलानि द्वादशव्रतान्यङ्गीकृतानि । ततः सचिववासवः समुवाच । 'भगवन्, किमपि भवतां पूर्ववृत्तान्तं वयं न जानीमः ।' भगवता जल्पितम् । 'अयमेव कथयिष्यति । अस्माकं सूत्रपौरुषीव्यतिक्रमो भवति । अथ तावदस्माभिर्विहारः कार्य एव ।' एतदाकर्ण्य भूपतिर्वासवसचिवान्वितो भगवच्चरणारविन्दयुगलमभिनम्य निजधवलधाम समुपाजगाम । भगवान् सूत्रपौरुषीं निर्माय प्रधानेषु क्षेत्रेषु विहाराय प्रचचाल । ते ऽपि चण्डसोमप्रमुखाः स्तोकेनापि कालेनाधीतशास्त्रार्था द्विविधशिक्षाविचक्षणा जज्ञिरे । तेषां चैकदिवससमवसृतिप्रव्रजितानां महान् धर्मानुरागो मिथः समजनि । अन्यदा तेषां पञ्चानामपि परस्परं संलापः समभूत् । 'भो, दुर्लभो जिनप्रणीतो धर्मः कथं पुनरन्यभवे प्राप्यत इति, तावत्सर्वथा किमत्राचरणीयम्' । इति भणित्वा परस्परं तैः पञ्चभिरप्यप्रेतनभवोपरि प्रतिबोधसंकेतश्चक्रे । एवं च तेषां मुनीनां सिद्धान्ताभ्यासलालसानां कालो व्यतिक्रमति । किंतु चण्डसोमः स्वभावेन कोपनो मायादित्यो ऽपि मनाग् मायावी वर्तते । अपरे पुनः संयमिनः प्रतिमग्नदुर्जयकषायप्रसराः प्रव्रज्यामनुपालयन्तः सन्ति । कालेन च स लोभदेवो निजमायुः प्रपाल्य कृतसंलेखनादिविधिर्ज्ञानदर्शनचारित्रतपोविहिताराधनः पूर्वबद्धदेवायुर्विपद्य सद्यो ऽनवद्यलक्ष्मीः सौधर्मदेवलोके पद्मविमाने समयेनैकेन देवत्वमशिश्रियत् । स च पद्मप्रभनामा तत्र त्रिदशः स्वैरं चिक्रीड । एवं मानभटो ऽपि स्वायुषि क्षयमीयुषि संसारलतालवित्रीं सुखसंपदां धरित्रीं पञ्चपरमेष्ठिनमस्कृतिं स्मरंस्तेनैव क्रमेण तस्मिन्नेव विमाने ऽनेकयोजनविस्तृते पद्मसारनामेति देवः समुदपद्यत । एवं मायादित्यचण्डसोममोहदत्तास्त्रयो ऽपि कृतचतुर्विधाहारपरीहाराः पञ्चपरमेष्ठिनमस्कारपरायणा आराधनविधानाबद्धचेतसश्चतुःशरणशरणाः परिहृताष्टादशपापस्थाना यथासंयमविधिना प्राणितान्ते यथाक्रमेण पद्मवर-पद्मचन्द्र-पद्मकेसराभिधानास्तस्मिन्नेव विमाने सुमनसः समभवन् । तत एवं तेषां पद्मविमाने समुत्पन्नानां समविभवपरिवारबलप्रभावपौरुषायुषामन्योन्यस्नेहलालितमनसां मिथः कृतसंकेतानां कालो व्यतिक्रामति ।

§ १६) अत्रान्तरे सुरसेनापतिताडितघण्टानिनादे समुच्छलिते सहसैव तैर्वृन्दारकैः 'किमिति घण्टानादः ।' इति परिजनो ऽपृच्छि । ततः प्रतीहारो व्यजिज्ञपत् । 'देव, जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे श्रीमतो धर्मतीर्थकृतः समुत्पन्नविमलकेवलज्ञानस्य समवसृतौ त्रिदशवृन्दसहितेन सुरेश्वरेण गन्तव्यमस्ति ।' तदा तदाकर्ण्य तैः सुरैस्तत्रस्थैरेव भक्तिभरावनतोत्तमाङ्गैः श्रीधर्मनाथस्य भगवतः प्रणतिश्चक्रे ।

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1) B सम्यग् निधाय　3) P B om. इति　10) P पाटलितगगनतले　13) P B °द्योद्यानमागम्य　14) P कलत्रादिमित्र
15) O तरण्डं P तरहव　20) P B °चरणयुगल°.　21) P °धीतशास्त्रा　24) C प्रापयिष्यते इति

अथ ते सुराः पद्मसारप्रमुखास्त्रिदशाधिपेन सार्धं भावनाभावितान्तःकरणाश्चम्पापुर्यां श्रीधर्मजिनेश्वरस्य समवसरणमवापुः। पद्मसारेण सुमनसा सुमनःपतिरभाणि। 'यदि यूयं ममाज्ञां दद्त ततो ऽहमेक एव गोस्वामिनः श्रीधर्मजिनेन्द्रस्य समवसृतिं रचयामि' इति। वज्रिणा 'तथा' इति प्रतिपेदे। तथा हि,

योजनोन्मानमेदिन्यां पद्मसारः शुभाशयः। प्रमार्जयन् रजो बाह्यं स्वस्यान्तस्तदपाहरत् ॥ २०१
ततः स एव गीर्वाणः सुगन्धोदकवृष्टिभिः। सिषिचे पुण्यबीजस्य वापायेव महीतलम् ॥ २०२
सुवर्णमणिमाणिक्यश्रेणिभिर्भक्तिभासुरः। हर्षतः परितः पद्मसारः पृथ्वीं बबन्ध सः ॥ २०३
जानुदघ्नैरधोवृन्तैः पञ्चवर्णैर्मणीचकैः। भाविधर्माङ्घ्रिसंस्पर्शां पृथिवीमार्चयन् स च ॥ २०४
द्विधा सुमनसा तेन काष्ठासु चतसृष्वपि। अकारि सुमनोहारि तोरणानां चतुष्टयम् ॥ २०५
तस्याप्रतिमशोभस्य वीक्षणार्थमिवागताः। साक्षादिव बभुर्देव्यो विविधा शालभञ्जिकाः ॥ २०६
रेजे ध्वजव्रजो यत्र चञ्चलस्तोरणोपरि। आकारयन् भव्यलोकमिव धर्मजिनान्तिके ॥ २०७
अधस्तले तोरणानां भूमिपीठेषु तेषु सः। प्रत्येकं रचयांचक्रे मङ्गलान्यष्ट निर्जरः ॥ २०८
चक्रे वैमानिकसुरः पद्मसारः प्रमोदभाक्। वप्रं रात्नं पञ्चवर्णमण्याढ्यकपिशीर्षकैः ॥ २०९
रेजे रत्नमयो वप्रः पताकाराजिराजितः। स्वं संक्षिप्य वपुर्भक्त्या रोहणाद्रिरिवागतः ॥ २१०
जातरूपमयं वप्रं द्वितीयं तद्बहिः सुरः। स्वज्योतिषेव विदधे भक्तिसंभारभाजनम् ॥ २११
कपिशीर्षततो रेजे तत्र रात्नी विनिर्मिता। राजीवबन्धुराजीव बहुद्वीपेभ्य आगता ॥ २१२
तृतीयः पद्मसारेण प्राकारस्तद्बहिः कृतः। राजतः श्रीजिनं नन्तुं वैताढ्याद्रिरिवागमत् ॥ २१३
तत्रोच्चैर्जात्यरजतकपिशीर्षावलिर्दधौ। स्वर्गापगाम्भसि स्वर्णमयनीरजविभ्रमम् ॥ २१४
रेजे वप्रत्रयी पृथ्व्यास्त्रिपट्टवलयाकृतिः। प्राकाराग्रावली नानाविधिविच्छित्तिसंगता ॥ २१५
तोरणास्तत्र भान्ति स्म नीलाश्मदलनिर्मिताः। प्रतिवप्रं चतुर्द्वारे चतुर्द्वारे शिवश्रियः ॥ २१६
शारदाभ्रमहाशुभ्रास्तोरणेषु ध्वजव्रजाः। रेजुः पुण्यश्रियः शस्ता हस्ता विस्तारिता इव ॥ २१७

प्रतिश्रावकयोर्धर्माविव मूर्तित्वमागतौ। याम्यद्वारे द्वारपती सिताङ्गौ स चकार च ॥ २२१
चित्तोद्भूतेन सर्वज्ञरागेणेवारुणद्युती। निर्मिताव्परद्वारे द्वारपालौ सुपर्वणा ॥ २२२
उदग्द्वारे ऽत्र दोषघ्नीलिकास्थासकाविवा। कृतौ कृष्णाङ्कौ तेन द्वारपौ दानवारिणा ॥ २२३
स निर्ममे ऽप्रतिच्छन्दं देवच्छन्दं जिनेशितुः। विश्रामाय सुरः स्वर्णवप्रान्तर्मणिराशिभिः ॥ २२४
अन्तर्माणिक्यवप्रस्य त्रिदशश्चैत्यपादपम्। चकार चत्वारिंशाग्रधनुष्पञ्चशतीमितम् ॥ २२५
पद्मसारः स तस्याधो मणिपीठोपरि व्यधात्। साङ्घ्रिपीठं रत्नमयं सिंहासनमनुत्तरम् ॥ २२६
नवहेमाम्बुजन्यस्तपदस्त्रिदशकोटियुक्। विभुः समवसरणं प्राच्यद्वारे विवेश सः ॥ २२७
ततः प्रदक्षिणीकृत्य चैत्यद्रुं प्राङ्मुखः प्रभुः। नमस्तीर्थायेति वदन्निविष्टः सिंहविष्टरे ॥ २२८
अपरास्वपि काष्ठासु त्रिदशास्तिसृषु व्यधात्। रूपत्रयं प्रभोस्तुल्यं स तस्यैव प्रभावतः ॥ २२९
चतुर्गतिगतान् जन्तूनुद्धर्तुं निखिलानपि। चतुष्ककुम्मुखस्यापि हर्तुं मोहमहाबलम् ॥ २३०
चतुष्टयं कषायाणां निराकर्तुं विरोधिनाम्। कर्तुं चतुर्विधं संघमघसंघातघातिनम् ॥ २३१
दानशीलतपोभावभेदैर्धर्मं चतुर्विधम्। व्यक्तं निवेदितुं तद्व ध्यानमार्गचतुष्टयम् ॥ २३२
प्रपञ्चितचतुर्गात्रः पवित्रितजगत्त्रयः। व्याख्याक्षणे प्रभुः श्रीमान् धर्मनाथस्तदाशुभत् ॥ २३३
चतुर्भिः कलापकम् ॥
जगतीत्रितयैश्वर्यसूचकं भुवनप्रभोः। छत्रत्रयं सुरश्चक्रे चक्रेतरमतिः स्वयम् ॥ २३४
§ १७) एतस्यां समवसृतौ विभावसुदिशि क्रमात्।
प्रविश्य पूर्वद्वारेण दत्त्वा तिस्रः प्रदक्षिणाः ॥ २३५

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9) B शालिभञ्जिकाः 12) B कपिशीर्षकैः 16) B राजतश्रीजिनं 21) B दह्यमानागरु 24) B याम्यद्वारि 25) B P चित्तोद्भूतेन, ° वपरद्वारि 26) On दोषघ्न B has a marginal gloss like this: दृष्ट्यादिदोषनिवारकौ नीलिकादस्तकाविव। 28) P पंचाशतीमित 29) साङ्घ्रिपीठं 37) P चतुर्भि. कु° 38) P जगती त्रितयैश्वर्य

निविष्टाः साधवः साध्व्यो जिनं नत्वा तदन्तरे । प्रमोदमेदुरास्तस्थुरूर्ध्वा वैमानिकाः स्त्रियः ॥ २३६ युग्मम् ॥
प्रविश्य याम्यद्वारेण नैर्ऋते विधिना क्रमात् । ज्योतिष्कभुवनाधीशव्यन्तराणां स्त्रियः स्थिताः ॥ २३७
आगत्य पश्चिमद्वारा वायव्यां भुवनेश्वराः । ज्योतिष्का व्यन्तराश्चैवमादधुर्विधिना स्थितिम् ॥ २३८
प्रविश्याथोत्तरद्वारा प्रणम्यानुत्तरं जिनम् । वैमानिकनरा नार्य ईशान्यां क्रमतः स्थिताः ॥ २३९
न भीस्तत्र न मात्सर्यं न बाधा न च दुष्कथा । नासीन्नियन्त्रणा नाहंकृतिः स्वामिप्रभावतः ॥ २४०
तत्र द्वितीयवप्रान्तः कण्ठीरवगजादयः । वैरिणो ऽपि मिथः प्रेमलालसाः स्थितिमादधुः ॥ २४१
तस्थुस्तृतीयवप्रान्तर्वाहनानि क्षमाभृताम् । सुराणामसुराणां च विमानानि यथाक्रमम् ॥ २४२
क्षेत्रे योजनमात्रे ऽत्र प्राणिनः कोटिकोटिशः । संमान्ति यदनाबाधं प्रभावः प्राभवो हि सः ॥ २४३
धर्मनाथं जगन्नाथमथानम्य जिनेश्वरम् । स्तुतिं कर्तुं समारेभे पद्मसारः सुधाशनः ॥ २४४
अद्यमद्य सद्यो ऽपि क्षीणं मे क्षीणकल्मष । त्वदाननविलोकेन वायुनेव घनाघनः ॥ २४५
देव त्वदङ्घ्रिकल्पद्रुसेवाहेवाकिनो ऽत्र ये । भजन्ते ते न दारिद्र्यमुद्रामुद्रितमाश्रयम् ॥ २४६
नीरागं तव यच्चित्तं तन्मिथ्या नाथ कथ्यते । मुक्तिनारीपरीरम्भलोलुभं कथमन्यथा ॥ २४७
गुणैस्तवातिनीरन्ध्रैर्धर्मनाथ मनो मम । तथा बद्धं यथा गन्तुं नोत्सहत्यन्यदैवते ॥ २४८
श्रीधर्मनाथभगवन् भविता स क्षणः कदा । भवितास्मो यदा त्वं चाहं चैकत्राव्यये पदे ॥ २४९
तनोति न तथोत्कण्ठां मानसं मे शिवश्रिये । यथा तव पदाम्भोजपरिवस्याविधौ विभो ॥ २५०
त्वमनल्पमतिः स्वामिन् ध्रुवमल्पमतिस्त्वहम् । अतो नहि मया कर्तुं शक्यस्तव गुणस्तवः ॥ २५१
जिह्वामेकां श्रुती नेत्रे द्वे द्वे नाथ विधिर्व्यधात् । क्षमः कीर्तिं गुणान् रूपं वक्तुं श्रोतुं किमीक्षितुम् ॥२५२
एतमेवार्थये ऽत्यर्थमर्थमर्थीव तीर्थप । वीतराग परं वीतरागं मम मनः कुरु ॥ २५३
क्रमुमभुमतीक्ष्यं तं स्तुत्वा तत्त्वावलोकदृक् । निषसाद यथास्थानं पद्मसारः प्रमोदतः ॥ २५४
अथो सुधारससुचं समाचारप्रचारिकाम् । विधातुं देशनां धर्मचक्रवर्ती प्रचक्रमे ॥ २५५
असार एव संसारः सर्वदा दुःखमन्दिरम् । धर्म एव प्रशस्यः स्यात् तत्र स्वर्गापवर्गदः ॥ २५६
संसारसागरे ऽपारे भ्रमद्भिः प्राणिभिश्चिरात् । नृजन्म लभ्यते पुण्यैर्वसुधान्तर्निधानवत् ॥ २५७
नृभवं दुर्लभं प्राप्य यः प्राणी तनुते वृषु । न हितं प्रान्तकाले हि शोचत्यात्मानमेव सः ॥ २५८
करालज्वलनज्वालावलीढे मन्दिरे यथा । स्थातुं न युज्यते पुंसस्तथा दुःखाकुले भवे ॥ २५९
मानुष्यं दुर्लभं प्राप्य चिन्तारत्नसहोदरम् । विवेकिभिर्विधातव्यः प्रमादो न कदाचन ॥ २६०
गृह्णाति काकिणीं को ऽपि मूढः कोटिं यथोज्झति । तथा पुमान् विषयजं शर्म धर्मं जिनोदितम् ॥ २६१
सागरान्तरकल्लोलमालालोलाः श्रियो नृणाम् । कुशाग्रस्थस्फुरदम्बुबिन्दुकम्प्रं हि जीवितम् ॥ २६२
रूपलक्ष्मीस्तडिद्दण्डसादृश्यं भजते ऽनिशम् । स्वाम्यं स्वप्नोपमं संध्यामेघलेखासखं सुखम् ॥ २६३
देशनाविरते श्रीमद्धर्मनाथजिनेश्वरे । कृताञ्जलिस्ततो वाचमुवाच गणभृत्तमः ॥ २६४

'भगवन्, एतस्यां सुरासुरनरतिर्यक्कोटिनिभृतायां पर्षदि कः प्रथमं महोदयपदं गामी' इति । ततो भगवता निवेदितम् । 'भो देवानुप्रिय, यस्तव सविधे नृपलोचनः स्मृतपूर्वभवः संविग्नमानसो निर्भयप्रचारो मद्दर्शनसंतुष्टः प्रमोदभरप्रविगलदश्रुलोचनयुगलस्ताण्डवितकर्णयामलः समागच्छन्नस्ति सर्वेषामपीहस्थजन्तूनां पूर्वमेवैष पापविनिर्मुक्तः सिद्धिपदं गमिष्यति' इति । एवं भगवतो भणितानन्तरमेव समकालं सकलनरेन्द्रवृन्दत्रिदशेन्द्रलोचनानि कौतुकरसविकाशवन्ति मूषकोपरि निपतितानि । स चागत्य भक्तिभरनिर्भराङ्गो भगवतः श्रीधर्मनाथस्य पादपीठे लुलोठ । महीतलन्यसितोत्तमाङ्गः सर्वाङ्ग-रोमोद्गमसंगम आखुः स्वभाषया भषितुं प्रवृत्तः । ततो भणितं त्रिदशपतिना । 'भगवन्, मम मनसि महत्कौतुकमिदं यदेष मूषकः सर्वाधमस्तुच्छजातिः काननान्तरसंचारी सर्वेषामेवास्माकं मध्ये प्रथमं निर्वृतिश्रियमाश्रयिष्यति ।' ततः श्रीमद्भगवान् स्वयमवादीत् ।

§ १८) अस्ति विन्ध्यो नाम महीधरः । तस्योपत्यकायां विन्ध्यावासाभिधानो महान् संनिवेशः, स चातीव विषमः । तत्र महेन्द्रः पृथिवीपतिः । तस्य ताराभिधाना महादेवी । तत्कुक्षिसंभवः सुतस्ताराचन्द्रो ऽष्टवर्षदेशीयः । अत्रावसरे छिद्रान्वेषिणा बद्धवैरातिशयेन कोशलेन भूमिपतिनावस्कन्दं

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8) P च वैमानानि　20) P भवीशं तं　31) P B om. पर्षदि　37) B om. ततो　39) P B निवृति°.　41) Before महादेवी P adds लोचना and B adds सुलोचना (सु being added later).

दत्त्वा सकलो ऽपि संनिवेशो ऽभाजि। महेन्द्रो युध्यमानस्तेन वैरिणा विनाशितः। ततो हतं सैन्यमनायकमिति सकलमपि बलं पलायितुं प्रवृत्तम्। तत्र तारामहादेवी तं पुत्रं ताराचन्द्रमङ्गुल्यां विलग्य जनेन सह नष्टा। सापि नश्यन्ती क्रमेण शिवमिव दुर्गान्वितं, कामिनीकुचतटमिव विहारालंकृतं, सरोवरमिव कमलालयं, गान्धिकापणमिव सचन्द्रं, स्वर्गमण्डलमिव [विबुधालङ्कृतम्], वाटिकास्थानमिव वृपास्पदं सदारम्भं सशिवं च लाटदेशलक्ष्मीललाटललामश्रीभृगुकच्छमियाय।

आस्यान्यास्योपमामेव लभन्ते यत्र सुभ्रुवाम्। राकाशशाङ्कपद्मानि तेषां दास्यं तु बिभ्रति ॥ २६५
प्राकारो ऽभ्रंलिहो यत्र संक्रान्तः परिखाम्बुनि। पातालनगरीशालमलं जेतुमना इव ॥ २६६
रत्नान्याददिरे ऽनेन मद्गेहादिति मत्सरात्। अम्बुधिः परिखाव्याजाद् यत्र शालमवेष्टत ॥ २६७
नमेति लक्षणे लोकैर्यत्र पेठे ऽक्षरद्वयम्। याचके तु समायाते स्वभ्यस्तमपि विस्मृतम् ॥ २६८

§ १९) तत्र च सा किंकर्तव्यमूढचित्ता 'कथं वा भवितव्यम्' इति चिन्तयन्ती यूथभ्रष्टा हरिणीव चच्चरमहेश्वरमण्डपं प्रविवेश। तदैव तया गोचरचर्यां निर्गतं साध्वीयुगलमदर्शि। तद्दृष्ट्वा 'महानुभावे प्रधाने क्रियाकलापनिरते एते साध्व्यौ' इति चिन्तयन्त्या तया समुत्थाय वन्दिते। ताभ्यां धर्मलाभं दत्त्वा 'कुतस्त्वम्' इति पृष्टा। तया 'विन्ध्यपुरादागता' इति विज्ञप्तम्। ततस्तस्या रूपलावण्यलक्षणानि निरीक्ष्य तच्च तादृशगद्गदस्वरभाषितं च श्रुत्वा साध्व्योरनुकम्पा महती जाता। यतः,

"महतामापदं वीक्ष्य मोदन्ते नीचचेतसः। महाशया विषीदन्ति परं प्रत्युत सर्वदा ॥ २६९ ॥"

ताभ्यां भणितम्। 'यदि भद्रे, तव पुराभ्यन्तरे को ऽप्युपलक्षितो नास्ति तत आवाभ्यां सह समागच्छ।' ततो 'महाननुग्रहः' इति तया वदन्त्या ताभ्यां सहागत्य महत्या भक्त्या प्रवर्तिनी प्रणता। तां दृष्ट्वा चिन्तितं प्रवर्तिन्या। 'अहो, एतस्या अतिकमनीयाकृतिः पुनरीदृश्यवस्था, तन्मन्ये कापीयं राजवंश्या राजकलत्रं वा, असावत्यन्तसुन्दरः सल्लक्षणशाली पार्श्वे सुतश्च।' ततः प्रवर्तिनी तां तारां सुतसहितां सवात्सल्यमूचे। 'वत्से, समागच्छ मया सहेत्यादि।' तया प्रवर्तिन्या सा शय्यातरगृहे स्थापिता। शय्यातरेण च सा दुहितेव प्रतिपन्ना। स राजसूनुर्नित्यं विविधान्नपानादिभिरुपचर्यते। अन्यदा कियद्भिर्दिनैर्गतैस्तारा विगतश्रमा सुखोपविष्टा प्रवर्तिन्या भणिता। 'वत्से, सांप्रतं त्वया किं कर्तव्यम्' इति। तारया जल्पितम्। 'भगवति, यो मम प्रियतमः स समराङ्गणे विपन्नः। विन्ध्यावासपुरं कोशलराजेन भग्नम्। समग्रो ऽपि परिजनः सर्वासु दिक्षु काकनाशं ननाश। सांप्रतं कोशलनरेश्वरो मम पत्युर्वैरी प्रबलबलकलितो मम पुत्रस्तु बलरहितः, अतो मम नास्ति कापि स्वराज्यलक्ष्मीप्रत्याशा। अहमत्र पुनः प्राप्तकालं तत्करिष्ये येन भूयो ऽपि न ममेदृक्षा आपदः संपद्यन्ते। यद्भगवती मम समादेशं दास्यति तदेवावश्यं करिष्ये।' प्रवर्तिन्योक्तम्। 'वत्से, यद्येव तव निश्चयस्ततस्ताराचन्द्रं सुतं प्रव्रज्यार्थमस्मदाचार्याणां समीपे समर्पय। त्वं पुनरस्माकमन्तिके दीक्षां गृहाण। निगृहाण च निजं दुष्कर्म। एवं कृते सर्वस्यापि जनस्य नमस्या भाविनी। संसारवासदुःखस्यापि पर्यन्तो भविष्यति' इति तदाकर्ण्य तयापि 'तथा' इति प्रतिपन्नम्। तया तारया निर्मायया ताराचन्द्रस्तनुजः श्रीअनन्तजिननाथतीर्थे विचरतो धर्मनन्दनाचार्यस्य व्रतायार्पितः। तेनापि यथाविधिना स प्रव्राजितः। ततः कियति काले व्यतीते यौवनमाश्रितो राजसूनुमुनिः कर्मवशतो ऽध्ययनालसो नित्यमेव कृपाणधनुर्गन्धर्वनृत्यतूर्येष्वत्तचित्तप्रवृत्तिरेव समभवत्। ततः स स्वयमेवाचार्यैः पेशलवचोभिः सिद्धान्तानुयायिभिस्तथोपाध्यायेन साधुजनेनापरैः श्रावकैश्च शिक्षितो ऽपि शैक्षो विलक्षमना बभूव न पुनस्ततः प्रत्यावृत्तः। यतः,

स्वभावो नोपदेशेन शक्यते कर्तुमन्यथा। सुशिक्षितो ऽपि कापेयं कपिस्त्यजति नो यतः ॥ २७०

§ २०) अत्रान्तरे धर्मनन्दनसूरयो बाह्यभूमिकामुपाजग्मुः। स च ताराचन्द्रो ऽन्तेवासी गुरुमार्गानुगामी वनस्थल्यां स्वैरं मूषकान् क्रीडां कुर्वतो विलोक्य व्यचिन्तयदिति।

'क्रीडन्ति स्वेच्छया कस्यापि हि कुर्वन्ति नो नतिम्।
न दुर्जनवचः शृण्वन्त्यहो धन्यतमा अमी ॥ २७१ ॥'

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2) P विलगय्य 4) B has a marginal gloss on सचन्द्र etc. like this सह चन्द्रेण कर्पूरेण वर्तते सचन्द्रम्। नागरपक्षे सह सुवर्णेन वर्तते। वृषो देवेन्द्र पुण्य वृषभश्च। सदारम्भाऽप्सरा यत्र पक्षे सदा कदलीसहितम्, प्रधाना आरम्भा यत्र। शिव ईश्वर, शिवो वृक्षविशेष शिवं कल्याणम्।, P B omit [विबुधालङ्कृतम्], P B वाटिकास्थानकमिव, P सद्वृपाश्रयं B सदा वृपाश्रयं सदारम्भं, B °ललाम श्री° 13) P B विन्ध्यावासपुरा° 17) B om. तां दृष्ट्वा 19) P सुतसहितां शय्यातरगृहे स्थापिता, C om प्रवर्तिनी etc. to तया and adds तारा सुतसुता between सा and शय्यातरगृहे, B however adds on the margin सवात्सल्य° etc. to सा 28) P B inter निजं दुष्कर्म and निगृहाण च 30) P तया तथेति 33) C inter. सिद्धान्तानुयायिभि & पेशलवचोभि 35) P नोपत°.

अस्माकं पुनः पराधीनानां सदैव निबिडनिगडवर्जितो बन्धनविधिः। अपर्वतपादपं पतनम्। सजीवं मरणम्। एकस्तावदिति वदति 'यदिदं विधेहि'। अन्यो जल्पति 'यदिदं समाचरेः'। परः 'चरणौ क्षालय'। अन्यो 'वाराभूमिं प्रमार्जय'। इतरो 'विश्रामणां कुरु'। एको 'वन्दनकं ददस्व, प्रतिक्रमणं विरचय'। इत्यादिविविधवचनैरनारतं प्राजनैरिव प्रेर्यमाणस्य मम नास्ति निमेषमात्रमपि नारकस्येव सुखावकाशः। तदेते ऽसत्तः प्रधानाः' इति चिन्तयन् गुरुभिः सह वसतिमायातवान्। स च कियन्तमपि कालं श्रामण्यमनुपाल्य तद् दुश्चिन्तितशल्यं गुरूणां पुरतो ऽनालोच्याकालमृत्युना ज्योतिष्केषु किंचिदूनपल्यायुः सुपर्वा बभूव। तत्र भोगान् भुक्त्वा च्युत्वास्या एव नगर्याः पूर्वोत्तरदिग्विभागे स काननान्तरस्थल्यामुन्दरत्वं प्राप्य यौवनमितो ऽनेकमूषिकाभिः समं क्रीडन् कदाचिद्विवराद्बहिरुपेतः सुरभिगन्धोदककुसुमवृष्टिगन्धमाघ्राय तदनुमार्गानुसारेणात्र समवसृतो समागत्य धर्मं श्रोतुं प्रावर्तत। अथामुष्य मद्वचः शृण्वतो जातिस्मृतिरुदपद्यत। 'यदहं पूर्वभवे सशल्यं व्रतमापाल्य ज्योतिष्केषु देवत्वमवाप्य कान्तारान्तरचारी मूषकः संजातः।' एतत्स्मृत्वा 'अहो, कीदृशः कर्मपरिणामः, धिग्विलसितं संसारस्य यद्देवत्वमुपलभ्य तिर्यग्जातौ मूषकः समुत्पन्नः। अधुना तदासन्नं श्रीभगवतः पादमूलमुपागत्य प्रणिपत्य च पृच्छामि किमहं मूषकभवादनन्तरं प्राप्स्यामि' इति चिन्तयन् मम समीपमुपससर्प। भक्तिभरनिभृतस्वान्तः सुचेतसा स्तोतुमारेभे।

'तवाज्ञालोपिनो ये ऽत्र लोकत्रयशिरोमणे। जायन्ते जन्तवो दूरं दुर्गतौ ते भ्रमन्ति हि॥' २७२

§२१) ततो जानता गणभृता लोकबोधार्थं प्रभुः पृष्टः। 'भगवन्, किमनेन निर्ममे, यदनुभावेनेदृश एव जातो ऽस्ति' इति। प्रभुः प्राह। 'प्राग्भवे ऽनेन व्रतिना सता गच्छशासननियन्त्रणानिर्विण्णचेतसा बहिर्भूमिं गतेन स्वैरंविहारिणो मूषकान् दृष्ट्वेति चिन्तितं यथा 'अरण्यमूषका धन्यतमाः'। इति दुश्चिन्तनशल्ययुतव्रतपालनानुभावेन देवत्वमूषकत्वयोरयमायुर्निबद्धम्।' अथ भूयो ऽपि पृष्टं भगवतः पार्श्वे गणधरेण। 'नाथ, किं सम्यग्दृष्टिजीवो ऽपि तिर्यगायुर्बध्नाति न वा' इति। स्वामिनोक्तम्। 'सम्यग्दृष्टिजीवस्तिर्यगायुरनुभवति, न पुनर्बध्नाति। यतः,

भवद्वैमानिको ऽवश्यं जन्तुः सम्यक्त्ववासितः। यदि नोद्वान्तसम्यक्त्वो बद्धायुर्न पुराथवा॥ २७३

तावदेतेन देवत्वे सम्यक्त्वं वान्त्वायुस्तिर्यक्त्वे निबद्धम्' इति। ततस्त्रिदशेशेन जल्पितम्। 'भगवन्, अयं संप्रति शीघ्रं कथं सिद्धिगामी' इति। निवेदितं च भगवता। 'इतश्चैष स्ववनस्थल्यां व्रजन् चिन्तयिष्यति। 'अहो दुरन्तः संसारः, कुशाग्रबिन्दुवच्चञ्चलं जीवितव्यं, चपला विषयतार्क्ष्याः, न वरेण्यं निदानादिशल्यम्, अधमा मूषकजातिः, दुष्प्रापः श्रीजिनप्रणीतः पन्थाः, ततो वरमत्र नमस्कारपरायणो म्रिये, यथा विरतिप्रधानं जन्म लभेयम्'। इति चिन्तयन् तस्मिन्नेव स्थाने भक्तं प्रत्याख्यायैतदेव मद्वचो ऽतीव दुष्टं भवस्वरूपं च निरूपयन्नमस्कारपरो भावी। तत्रैतस्य तिष्ठतो मूषिकास्तन्दुलकोद्रवादिकं तत्पुरो मोक्ष्यन्ति। ततस्तन्निरीक्ष्य मूषकश्चिन्तयिष्यति।

'मेरोरधिकमाहारं पयोधेरधिकं पयः। अनारतं भवं भ्राम्यन्नेव जन्तुरुपाददे॥ २७४
तच्चेन चेन्न तृप्तो ऽयं भक्षितैस्तद्विधैः कणैः। का नाम प्राप्स्यते तृप्तिः स्थास्यती'ति विचिन्तयन्॥ २७५

§२२) ततस्तदभिमुखमीषदपि मूषको न विलोकयिष्यते, तच्च तादृशं वीक्ष्य ता मूषिकाश्चिन्तयिष्यन्ति। 'कुतो हेतोरयमस्मत्पतिः कुपितस्तदेनं प्रसादयामः' इति चिन्तयन्त्य एतत्समीपमुपेष्यन्ति। ततः काश्चिदुत्तमाङ्गं कण्डूयन्ति, अपरा अङ्गं परिस्पृशन्ति। एवमुपचर्यमाणस्ताभिरभित एव चिन्तयिता 'सदैव नरकनिगमा इमा रामाः संसारदुःखमूलम्।' ततस्ताभिरेतन्मनो न कथमपि समाधितः स्वर्णाद्रिशृङ्गवत्सशब्दवातोत्कलिकाभिः क्षोभयिष्यते, तत्कृतं सर्वथैव वृथा भावि एतस्मिन् वज्रे नखविलेखनमिव। ततस्तृतीयदिन एव क्षुधाक्षामकुक्षिर्विपद्य मिथिलानगर्यां मिथिलस्य राज्ञश्चित्राभिधाया महादेव्या उदरसरसि राजहंसलीलामलंकरिष्यति। तेन च गर्भस्थेन जनन्याः सर्वसत्त्वानामुपरि मैत्रीवासनावासितमन्तःकरणं भविता। स च भूपस्तस्य जातस्य 'मित्रकुमारः' इति नाम दास्यति। तस्य कौतूहलिनः कुमारस्य ताम्रचूडकपिपशुसम्बरहरिणमूषकादिभिर्नियन्त्रितैरेव क्रीडां कुर्वतो ऽष्टवर्षाणि यास्यन्ति।

अन्यदा मेघमालाभिः पिहितव्योममण्डलः। विप्रलम्भभृतां कालः प्रावृट्कालः समागमत्॥ २७६
सरितः प्राप्य यन्नापः पातयन्ति तटद्रुमान्। पीडयन्ति न कं नीचाः श्रियं प्राप्य महीभृताम्॥ २७७

3) B विश्रामणं कुरु 14) C D स्वचेतसा 15) C ते for हि 21) C om. न पुनर्बध्नाति 29) P B मूषकश्चिन्तयति
31) B तृप्ति 32) P B °भिमुखमीषन्मूषको विलोकयिष्यते 37) B °भिधानाया

यथा यथावनीपीठे मुञ्चन्ति स्म घना घनम् । पेच्छत्तथा तथा कान्ता मन्मथव्यथिता घनम् ॥ २७८
द्योतन्ते दिवि खद्योतास्तमस्विन्यां निरन्तरम् । संजातयुवतिजातविरहाग्निकणा इव ॥ २७९
अतीवोत्कम्पते यत्र योगिनामपि मानसम् । किं पुनर्दूरसंस्थानामध्वगानां निगद्यते ॥ २८०
सर्वेषामपि पर्जन्यः समभूदतिवल्लभः । प्रोषितप्रेयसीवर्गमनर्गलशुचं विना ॥ २८१
शुक्लापाङ्गाः प्रनृत्यन्ति गर्जन्ति च घनाघनाः । अन्तरिक्षे चतुर्दिक्षु क्षणिका लक्ष्यते क्षणम् ॥ २८२
एषा मयि समायाते कथमद्यापि मण्डिताः । वर्षते ऽतिघनेनाशु सर्वास्ताश्चक्रिरे वृथा ॥ २८३

§ २३) ईदृशे समये स मित्रकुमारः पुरबाह्योद्देशं निर्गतस्तैः शकुनब्यापद्गणैर्बन्धनबद्धैः क्रीडयिष्यति। तेन च प्रदेशेनावधिज्ञानी मुनिर्गमिष्यति । स च व्यावृत्तस्तत्कुमारक्रीडां निरीक्ष्योपयोगं दास्यति । 'अहो, अस्य कीदृशी प्रकृतिस्तत् किमत्र कारणम्' इत्युपयुक्तावधिज्ञानेन करतलकलितकुवलयस्पष्टदृष्टान्तवत् पूर्वभवे तस्य ताराचन्द्रस्य साधुत्वं ज्योतिष्कदेवत्वं मूषकत्वं राजसुतत्वं च द्रक्ष्यते । 'अयं बोधयोग्यः' इति चिन्तयन् स भणिष्यति ।

'श्रमणत्वं सुपर्वत्वमाखुत्वं स्मृतिमेति ते । स्वजनातुरः किं जीवान् कदर्थयसि भो वद' ॥ २८४

तदाकर्ण्य कुमारश्चिन्तयिष्यति । अहो, किं पुनरेतेन साधुना भणितोऽस्मि । 'साधुर्ज्योतिष्कदेवो वृषलोचन.' इति । तावत् श्रुतपूर्वमिव मे । एवमूहापोहमात्रमुपागतस्य तस्य तथाविधकर्मणः प्रशान्त्या जातिस्मृतिरुत्पत्स्यते । तत. संसारं दुःखसागरं परिज्ञाय तस्यैव मुनेः पार्श्वे प्रव्रज्य नानाविधाभिग्रहसाग्रहः समाधिना विविधं तपो विधाय क्षपकश्रेण्यान्तकृत्केवली भविष्यति' इति । तेन भणामो यदेष सर्वेषामप्यस्माकं पूर्वं महोदयपदं गमिष्यति । अस्माकं पुनर्दशवर्षसहस्रशेषमद्याप्यायुः । एतद्वृषलोचनाख्यानकं निशम्य त्रिदशेन्द्रादीनां मनुजानां च मनसि महत्कौतुकमुत्पेदे । अथो भक्तिभरनिभृतचेतसा मघवता तं मूषकं स्वपाणिक्रोडमारोप्याभाणि ।

'अहो धन्यस्त्वमेवैको वन्द्यस्त्वमसि नाकिनाम् । सिद्धिगामी पुरोऽस्माकं यस्त्वमुक्तः स्वयंभुवा ॥ २८५
सुरा. पश्यत कीदृक्षः स्वभावः श्रीजिनाध्वनः । लभन्ते निर्वृतिं येन तिर्यञ्चो ऽपि भवान्तरे ॥' २८६

एवं वासव इवान्यैरपि त्रिदशेश्वरैर्दनुजनाथैर्नृपशतैः करात्करतलं संचार्यमाणः क्षितिपतिकुमारवद्रालिङ्ग्यमान. स्नेहपरवशया दृशा 'अयमस्मानप्यधिको यो ऽनन्तरजन्मनि निःश्रेयसभाजनं न वृथा श्रीजिनप्रणीतं वच.' इति स श्लाघितः ।

§ २४) ततो विरचिताञ्जलिना पद्मप्रभदेवेन पृष्टम् । 'भगवन्, वयं भव्याः किमभव्याः' इति । भगवानभ्यधात् । 'भवन्तो भव्या सुलभबोधयः ।' पद्मप्रभेण विज्ञप्तं पुनः । 'वयं पञ्चापि जनाः कतिपयभवसिद्धिगाः ।' निगदितं श्रीमता धर्मतीर्थकृता । 'इतश्चतुर्थे जन्मनि यूयं पञ्चापि सर्वदुःखक्षयगामिनो भविष्यथ ।' पद्मप्रभः समुवाच । 'स्वामिन्, इतो मृतानामस्माकं कुत्रोत्पत्तिर्भाविनी ।' स्वामिना जगदे । 'इतश्च्युत्वा त्वं वणिक्पुत्रः, पद्मवरस्तु राजसुता, पद्मसारस्तु नृपतितनयः पद्मचन्द्रः, पुनर्विन्ध्यगिरौ नखरायुध', पद्मकेसरः पुना राजपुत्रः ।' इति निवेद्य स्वयं भगवान् श्रीधर्मनाथस्तस्थौ । देवा अपि समवसरणं संहृत्य स्वर्गमार्गमगमन् । भगवानपि पीयूषरोचिरिव भव्यजनकुमुदप्रमोदसंपादनाय विहर्तुं प्रवृत्तः । ततस्ते पञ्चापि संलापं कर्तुं प्रावर्तन्त । एकैकस्य संमुखं भणितम् । 'यत् स्वयं भगवता गदितं तदाकर्णितम्, ततो ऽस्माभिः किं करणीयं सम्यक्त्वलाभार्थम् ।' परेण मन्त्रयित्वा प्रोचे । 'यदिदं विषमं कार्यमुपस्थितम् । एको वणिग्जन्मा । अन्यो राजतनुजा । अपरः पारीन्द्रः । अपरो राजपुत्रावित्ति । ततो न ज्ञायते कथं पुनरस्माकं बोधिलाभः । क्व पुनः संगमो भावी । तदहो पद्मकेसर, इति भगवतादिष्टं यत्तव पश्चाच्च्युतिर्भाविनी । त्वया स्वन्नधिना ज्ञात्वास्माकं यत्र तत्रोत्पन्नानां सम्यक्त्वं दातव्यमिति । न पुनः स्वर्गसुन्दरीवक्षोजस्पर्शसुखलालसेन विस्मृतसकलपूर्वजल्पितेन भवितव्यम् ।' तेनोक्तम् । 'अहं सम्यक्त्वं दास्यामि, परं मोहोपहतचेतसां भवतां मद्वच.प्रत्ययो न भविष्यति ततः क उपायः कर्तव्यः ।' तैश्चतुर्भिरुक्तम् । 'भव्यं निवेदितम् । तत एतदधुनैव क्रियते, यदात्मीयात्मीयानि रत्नमयानि प्राग्भवमनुष्यरूपाणि कृत्वैकस्मिन् स्थाने निक्षिप्यन्ते, तानि कालेन दर्शनीयानि यथा परस्परं दृष्ट्वा कदा-

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8) B om. कुमारक्रीडां etc. to प्रकृतिस्तत् 14) B °मात्रामागतस्य 15) D °विधाभिग्रह समाधिना 20) B पुरोऽस्माक. 22) B क्षितिपकुमार° 26) C °बोधय (ध), B भगवन् for पुन.. 30) B has a marginal correction °नाथ समुपस्थौ 40) P B क्षिप्यंते for निक्षिप्यन्ते

चित्पूर्वजन्मसरणसाभिज्ञानेन धर्मप्रतिपत्तिरस्माकं भवेत् ।' इति भणद्भिस्तैर्भुवमागत्य तानि तत्र निक्षिप्तानि यत्र वने तस्य कण्ठीरवस्योत्पत्तिः । विवरद्वारे च महती शिला प्रदत्तेति । ततस्ते सर्वे ऽपि स्वविमानलक्ष्मीमलंचक्रुः । तत्र ते दिव्यसुखमनुभवन्तस्तिष्ठन्ति ।

§ २५) ततः कुमारकुवलयचन्द्र, तेषु पद्मप्रभदेवो विगलच्छरीरकान्तिः परिम्लानवदनः सुदीनमनाः पवनाहतप्रदीप इव झटिति विध्यातः । ततो जम्बूद्वीपे द्वीपे भरतक्षेत्रे

प्रत्यर्थिपार्थिवप्रत्तकम्पा चम्पाभिधा पुरी । चम्पकैर्दृश्यते यत्र दैवतोद्यानसौरभम् ॥ २८७
धनदत्ताभिधस्तत्र पवित्रमतिशेखरः । श्रेष्ठी यस्तु श्रिया श्रीदलीलामालम्बते किल ॥ २८८

तस्य श्रीपतेरिव लक्ष्मीर्लक्ष्मीर्नाम्ना प्रियतमा । स पद्मप्रभजीवस्तत्कुक्षिसंभवः सागरदत्ताभिधसूनुर्जातः । पञ्चभिर्धात्रीभिः प्रतिपाल्यमानः स कान्त्या गुणैः कलाकलापेन च प्रवर्धमानः क्रमतो यौवनश्रियमाश्रितः । पित्रा समानसमाचारशीलस्य कस्यचिद्वाणिजस्य कन्यकां स श्रीसंज्ञां परिणायितः ।

सुखं वैषयिकं साकं श्रेष्ठिसूनोस्तयानिशम् । तस्यानुभवतः स्वैरं शरल्लक्ष्मीरवातरत् ॥ २८९
फलप्राग्भारमासाद्य सद्यः कलमशालयः । भजन्त्येव नतिं यत्र नयवन्त इव श्रियम् ॥ २९०
भेजुर्जलानि नैर्मल्यं हृदयानि सतामिव । अयुग्मच्छदसौगन्ध्यवासिता हरितो ऽभवन् ॥ २९१
यत्र तीव्रकरस्तीव्रैः करैश्च समतापयत् । कुभूपतिरिव स्वैरमखिलं भूमिमण्डलम् ॥ २९२
अभूज्जनः सुपाङ्गीव यत्र सन्मार्गजाङ्घिकः । सरोवतंसाः क्रीडन्ति राजहंसाश्च सश्रियः ॥ २९३

एवंविधायां शरदि स सागरदत्तः स्निग्धमुग्धबन्धुजनान्वितः पुरीबाह्योद्देशमुपागतः । कौमुदीमहोत्सवं दृष्ट्वा कांश्चिच्चचारे नटपेटकान्तः केनापि पठ्यमानं कस्यापि कवेः काव्यमशृणोत् ।

'यो धीमान् कुलजः क्षमी विनयवान् वीरः कृतज्ञः कृती
रूपैश्वर्ययुतो दयालुरशठो दाता शुचिः सत्रपः ।
सद्भोगी दृढसौहृदो ऽतिसरलः सत्यव्रतो नीतिमान्
बन्धूनां निलयो नृजन्म सफलं तस्येह चामुत्र च ॥' २९४

§ २६) ततस्तेन सुभाषितरसपूरितचेतसा भणितम् । 'भो भो भरतपुत्राः इदं लिखत यत्सागरदत्तेनामुष्य सुभाषितस्य लक्षं देयम् ।' ततः कैश्चित्नागरैरुपश्लोकितः । 'यदयं सागरदत्तो महारसिको विदग्धो दाता प्रस्तावविद्दृहो सत्त्वश्च' इति । अपरैश्च जल्पितम् । 'अमुष्य किं स्तूयते यः पूर्वोपार्जितं वित्तजातमर्थिभ्यो ददाति स कथं प्रशस्यः । यः पुनर्निजभुजसमर्जितमर्थं व्ययति स एव प्रशंसाभाजनम् ।' अहो, 'एतैर्ममोपहासः कृतः' इति चिन्तयतस्तस्य तद्वचश्चेतसि शल्यमिव लग्नम् । ततो ऽपत्रपापरो वीक्षापन्न इव गृहमागत्य स शय्यायां निविष्टः । यतः,

विज्ञानामप्यविज्ञानां मुदे मिथ्यापि हि स्तुतिः । निन्दा सत्यापि विज्ञानामपि दुःखाय जायते ॥ २९५

ततः श्रिया चेष्टिताकारपरिज्ञानकुशलया चिन्तितम् । 'अद्य कथं मम पतिरुद्विग्न इव लक्ष्यते । यतः,

जानन्ति जल्पितादपि निःश्वसितादपि विलोकितादपि च ।
ते परमनांसि येषां मनस्सु वैदग्ध्यमधिवसति ॥ २९६

ततस्तया भणितम् । 'अद्य नाथ, कथं भवान् विलक्ष इव ।' तेन चाकारसंवरणं कुर्वताभ्यधायि । 'प्रियतमे नहि नहि, किंतु शरत्पूर्णिमायां कौमुदीमहोत्सवं प्रेक्ष्यमाणस्य मम महान् परिश्रमः समजन्यत ईदृशः, न पुनरन्यो हेतुः' इत्युक्त्वा स स्थितः । ततो रजन्यां शय्यागृहे ऽलीकं प्रसुप्तः क्षणं किमपि दध्यौ च । ततः सागरदत्तस्तां श्रियं कान्तां प्रसुप्तां परिज्ञाय मन्दं मन्दमुत्थाय वसनखण्डं परिधाय द्वितीयखण्डं च स्कन्धे क्षिप्त्वा खटिकाखण्डेन वासभुवनान्तरे स्वेनैव विरचितं श्लोकमेतं भारपट्टे लिलेख ।

'वर्षान्तरे न यद्यस्मि सप्तकोटीः समर्जये । विशामि ज्वलने ऽवश्यं ज्वालामालाकुले ततः ॥' २९७

इदं लिखित्वा वासवेश्मतो निःसृत्य नगरनीरनिर्गमद्वारेण दक्षिणाशां प्रति चचाल । स च क्रमतः सर्वत्र जनपदस्वरूपं निरूपयन् दक्षिणाम्बुधितीरविराजिनीं जयश्रीनगरीमवाप । स तत्पुरीबाह्योद्देशे एकस्मिन् जीर्णोद्याने ऽशोकानोकहतले दूरमार्गश्रममपनयाय निषण्णश्चिन्तयामासेति । 'किमतुच्छमत्स्यकच्छपसंकीर्णितुङ्गतरङ्गसंगते सागरे यानपात्रमारुह्य परतीरं व्रजामि, किं वा चामुण्डायाः पुरस्तीक्ष्णक्षुरिकाविदारितोरुयुगलसमुच्छलल्लोहितपङ्किलभूतलं मांसखण्डैर्बलिं ददामि, किं वा रात्रिंदिवं

13) P भजन्तेव नतिं 18) P shows blank space for नयवान्. 20) B सोहृद्दो ऽजल्पमनाः सत्यव्रतो 24) B °विन्मदा-स्तरश्चेति 32) B तया for ततस्तया 35) B inter. कांतां & श्रियं. 36) B द्वितीय च 41) B संकीर्णे तुग

अपहस्तिताशेषव्यापारो रोहणपर्वतभुवं खनामि, किं वा व्यपगतभयप्रचारः सत्पुरुषसंगतो धातुवादं वितनोमि ।' इत्यनल्पविकल्पसंकल्पमालाकुलितस्वान्त एकस्मिन् स्थाने सागरदत्तः श्रीफलपादपस्य प्रसूतं प्ररोहमेकं ददर्श । तं च विलोक्य संस्मृताभिनवशिक्षितखन्यवादेन तेन 'नमो धरणेन्द्राय नमो धनाय नमो धनपालाय' इति मन्त्रं पठता भूमितलं खनित्वा निधिर्लोचनगोचरमानीतः । यावता स तं निधिं गृहीतुं चिन्तयति स्म तावता व्योम्नि इति वाणी प्रससार । 'वत्स, यद्यपि त्वया सकलो ऽपि निधिर्वीक्षितः परं स्तोकमञ्जलिमानं मूलद्रव्यकृते गृहाण' इत्येवं श्रुत्वा तेन श्रेष्ठिसूनुना एक एवाञ्जली रूपकाणां जगृहे । निधिरपि तत्रैवादृश्यतामगमच्च । तद्धनं निबद्धं चानेन स्कन्धनिक्षिप्तद्वितीयवाससः प्रान्ते ।

§ २७) ततो वणिगुत्तमेन चिन्तितम् । 'अहो, चापल्यं दैवस्य ।
पूर्वं दत्तो निधिर्दैव कथं पश्चाद्धृतः कथम् । तव वृत्या परिज्ञातं सर्वथा ते गतिश्चला ॥ २९८

तथाप्येतावतापि वित्तेन द्रविणस्य सप्तकोटीरर्जयित्वात्मीयं प्रतिज्ञातमवितथं करिष्ये यदि दैवं स्वयं माध्यस्थ्यवृत्तिमङ्गीकरिष्यते ।' इति चिन्तयन् परितुष्टमनास्तस्यामेव नगर्यां विपणिमार्गे कमपि वणिजं परिणतवयसं मार्दवादिगुणोपेतं स्वभावतो ऽपि सुशीलमद्राक्षीत् । तं च निरीक्ष्य चिन्तितमनेन । 'अहो, रमणीयतमाकृतिर्ज्यायान् वणिक्पुङ्गवो ऽयं दृश्यते, ततो ऽमुष्य पादपतनं न्याय्यम्' इति ध्यात्वा तं नत्वा च सागरदत्तः पुरतो निविष्टः । तेन श्रेष्ठिना महता संभ्रमेण 'स्वागतं भद्राय' इति भाषितः सः । तदा च तस्मिन्नगरे कस्मिन्नपि महोत्सवे प्रवृत्ते तस्य श्रेष्ठिनो हट्टे प्रत्यासन्नग्रामीणजनो ऽतीवसमुत्सुकचेताः समस्तपण्यग्रहणार्थमभ्येति, तं च श्रेष्ठिनं जराजर्जरिततनुं पण्यानि दातुमक्षममवगम्य सागरदत्तः प्रोवाच 'तात, त्वं विपणिमध्यतः क्रयाणकान्यानीय मम समर्पय यथैतानि तोलयित्वा युक्त्यास्मै जनाय ददामि' इत्युक्त्वा दातुं प्रवृत्तः । तत एषः 'क्षिप्रं ददाति' इत्यवगत्य सर्वो ऽपि जनस्तदापणमायातवान् । तेन तत्क्षणमात्रेणापि पण्यान्यर्पयित्वा समग्रो ऽपि जनः प्रेषितः । क्रयाणकैर्विक्रीतैर्महत्यर्थलाभे श्रेष्ठिना चिन्तितम् । 'यदयं को ऽपि महाकुलसंभवः पुण्यवान् दारको यद्ययं मम निलयमलङ्करोति तदतीव सुन्दरं भवति' इति चिन्तयता जल्पितम् । 'भो वत्स, त्वं कुतः स्थानादागतो ऽसि ।' तेनोक्तम् । 'तात, चम्पापुरीतः ।' श्रेष्ठिना जगदे । 'वत्स, त्वया मम गृहमलङ्करणीयम् ।' स सागरदत्तः श्रेष्ठिना समं निकेतमुपागतः । प्रीत्या स्वपुत्रवदौशीरकशिपुक्रियया संमानितः । कियद्दिनानन्तरं तेन प्रवयसा तद्रूपगुणग्रामरञ्जितचेतसाभिनवोद्भिन्नयौवना निर्मलमुखमृगाङ्ककान्तिकलापकलिता विकस्वरकुवलयदलदीर्घलोचना कुसुमबाणप्रणयिनीनिभा कनी सागरदत्ताय प्रदत्ता, परं तेन तत्परिणयनं न मानितम् । तेनोक्तम् । 'तात, किंचिद्वक्तव्यमस्ति । केनापि हेतुना स्ववेश्मतो निःसृतो ऽस्मि, यदि तत्कार्यं प्रमाणकोटिमध्यारूढं ततो यद् यूयं भणिष्यथ तदवश्यं करिष्ये । यदि तन्न निष्पन्नं ततो मम केवलं ज्वलन एव शरणमतो ऽस्मिन्नर्थे सांप्रतं तात, प्रतिबन्धं मा कार्षीः ।' श्रेष्ठिना निगदितम् । 'एवं व्यवस्थिते मया भवतः किं कर्तव्यम् ।' तेनोदितम् । 'यदि त्वं मम सत्य एव तातस्तदा मद्धनेन क्रयाणकं परतीरयोग्यं गृहाण भाटकेन यानपात्रं च । मया परतीरं गन्तव्यम् ।' श्रेष्ठिना जल्पितम् । 'एवं भवतु' इति तद्दिनादेव श्रेष्ठिना पुरोभूय प्रतिपादितम् । सागरो ऽगण्यपण्यं संगृह्य निमित्तविद्दत्ते मुहूर्ते समुद्रदेवतामभ्यर्च्य तपश्चरणगुरुं गुरुं प्रणिपत्यार्हतामर्हणां कृत्वा तं वणिजमभिवाद्यापृच्छ्य च स्मृतपञ्चपरमेष्ठिनमस्कारः प्रवहणमारूढः, पूरितः सितपटः, लब्धो ऽनुकूलः पवनः, ततो नदीशमुल्लङ्घ्य क्रमेण यानपात्रं यवनद्वीपमवाप । तत्र क्रयविक्रयेण समार्जितसप्तकोटिः सागरदत्तस्तुष्टमना व्यावृत्य स्वदेशं प्रति प्रचलितः ।

§ २८) अथो तद्बोहित्थं सागरान्तः कर्मपरिणत्या संजाताकालकज्जलश्यामलसजलजलदान्धकारच्छादितव्योमतलादृश्यमाननक्षत्रतया निर्यामकैरपथप्रेरितं कस्यापि गिरेर्दोन्तके आस्फाल्य कामिनीनिवेदितरहस्यमिव त्वरितं प्रपुस्फोट । तत्र च निखिले ऽपि जने विपन्ने केवलं सागरदत्तः प्राप्तफलकः कथमपि तुङ्गतरङ्गमालाभिः प्रेर्यमाणः पञ्चभिरहोरात्रैश्चन्द्रद्वीपमवाप्य मूर्च्छानिमीलितलोचनस्तीरपादपाधोभागे क्षणमेकं पवनस्पर्शलब्धचेतनस्तृपातरलितचेतोवृत्तिः क्षुधार्तः सर्वत्र परिभ्रम्य क्वचन प्रदेशे नालिकेरनारङ्गमातुलिङ्गपनसदाडिमीप्रमुखद्रुमफलैः कृतप्राणाधारश्चन्दनलवलीलवङ्गलतागृहे

1) P प्रचार पुरु 3) On खन्यवाद B has a marginal gloss like this• भूमिगननिधानखननविधि 7) P B रूपकाना 10) B तस्य for तव 12) B मध्यस्थवृत्ति°. 13) P तेन चिंतितं for चिन्तितमनेन 21) C दारकोऽपि यद्ययं 24) B has a marginal gloss कुशीर शयनासने कसिपुर्भोजनाच्छादो 27) C तात यत्किंचिद्वक्तव्यमस्ति [यदहं] 29) B has a marginal gloss प्रतिबंधं आग्रहं । 32) P गण्यं पण्यं 37) B गिरेरंतके 38) B त्वरितं पुस्फोट 40) B °स्तृष्णातरलित° 41) B has a marginal gloss on लवली thus लताविशेष

वीक्ष्य संजातचित्तकौतुकस्तमुद्देशं यावदाजगाम तावत्सहसा कस्यापि स्वर इव श्रवणातिथित्वं भेजे। तमाकर्ण्य चिन्तितमनेन। 'अत्र तावत्पूर्वं मनुष्यप्रचारो ऽपि न कथं बालाया इव शब्दः। अहो, अहमपि कुत्र प्राप्तो ऽस्मि यत्र कथास्वपि श्रूयते यत् स्वप्ने ऽपि न दृश्यते तदैव दैवेन वल्यते' इति चिन्तयता यावन्निरूपितं तावत्कदलीतरुनिकुञ्जान्तरे रक्ताशोकतरुतले ऽसामान्यरूपातिशाया गुणग्रामाभिरामा काचित्प्रत्यक्षा वनदेवतेव वनिता दत्तकण्ठपाशा दृष्टा। ततस्तया प्रजल्पितम्। 'श्रूयतां वनदेव्यः, परस्मिन्नपि जन्मान्तरे ममेदृशं मा भूयात्' इति भणन्त्या तयात्मोद्बन्धे। अत्रान्तरे तेन करुणाशरणेन सहसागत्य तस्याः पाशश्छिच्छिदे, पतिता सा धरायां वायुनाश्वासिता च। चन्दनकिशलयरसेन विलिप्तं वक्षःस्थलम्। तया लब्धसंज्ञया सागरदत्तो ददृशे। तं वीक्ष्यससाध्वसहृदया स्ववासः संवरीतुमारेभे। तेन भणिता।

'पुष्पबाणप्रिया किं त्वं वनलक्ष्मीः किमत्र वा। किमात्मारोपितो दुःखे निवेदय कृशोदरि॥' २९९
उवाच सा 'पतिर्नैव नास्ति लक्ष्मीर्वनस्य च। समाकर्णय मद्वृत्तं त्वमेकाग्रमनाः पुनः॥ ३००

§ २९) अस्ति दक्षिणमकराकरतीरे जयतुङ्गा नाम नगरी। तत्रोत्तुङ्गश्रिया वैश्रमण इव वैश्रमणः श्रेष्ठी। तस्याहं दुहितात्यन्तप्राणप्रिया। अन्यदा दिवसे स्वभवनकुट्टिमतले शय्यायां प्रसुप्तानेकशकुनिश्वापदकलकलरवेण विबुद्धा यावच्चिन्तयामि तावदनन्तपादपशतदलावलिनिरुद्धतरणिकिरणजालं कान्तारमेव पश्यामि। तच्च वीक्ष्य भयावेशकम्पिततनुलता विलपितुं प्रवृत्ता।

भविष्यामि कथं तात निराशा हा त्वयोज्झिता। इदानीं कानने भीमे शरणं भावि कुत्र मे॥ ३०१

अत्रान्तरे 'तव शरणमस्मि' इति जल्पन् दिव्यरूपधारी को ऽपि पुमान् लतानिकेतनतः समुत्तस्थौ। तमालोक्य द्विगुणतरं समुपजातक्षोभा रोदितुमारेभे, स च मत्समीपमुपागत्य वक्तुं प्रावर्तत।

'मुञ्च माश्रूणि तन्वङ्गि न करोमि तवाक्षमम्। त्वद्रूपाक्षिप्तचित्तेनापहृतासि मयाधुना॥ ३०२
बाला जगाद सा 'कस्त्वं केन ते कथितासि च।' तन्निशम्य ततो ऽवोचन्नरः 'शृणु शुभानने॥ ३०३

§ ३०) अस्ति वैताढ्यपर्वतः। तच्छिखरनिवासिना मया विद्याधरेण महाबलवता त्रिदशवनितानामपि मानसे क्षोभकारिणा निखिलमपि क्षोणीतलं कलयतोपरितनकुट्टिमतले तलिने प्रसुप्ता तलिनोदरी त्रिभुवनाधिकशालिनी इतिकृत्वा भवती मम मनसि प्रवेशं चक्रे।

प्रेमोल्लसति कस्यापि क्वापि दैववशात्तथा। विनेतुं शक्यते यन्न विलग्नं वज्रलेपवत्॥ ३०४

ततो 'नापरो ऽत्रोपायो ऽस्ति' इति विचिन्त्याहं सुप्तां त्वामपहृत्य निजगुरुशङ्कितो निजनगरं न गतः, किन्त्वत्र द्वीपे विजने समागतो ऽस्मि, अतो मया सह भोगान् भुङ्क्ष्व, दुःखं मा धेहि।' अतो मया चिन्तितम्। 'तावदहं कन्या न कस्यापि दत्ता, अन्येनापि वणिजा परिणेतव्या, ततो वरमयं सुन्दराकृतिर्विद्याधरः त्रिजगतीयुवतिजनवल्लभः स्नेहमोहितमना यदि मत्करग्रहं करोति तदा मया किं न लब्धम्' इति चिन्तयन्त्या मयोक्तम्। 'अहं त्वयात्र कानने आनीता यत्तुभ्यं रोचते तत्समाचरेः।' ततः सहर्षसंभृतचेताः समजायत। अत्रान्तरे कर्पितकरालकरवालभैरवो विद्याधर एकः 'रे रे अनार्य, कुत्र व्रजसि' इति जल्पन् प्रहर्तुमायातवान्। ततो मे दयितः समाकृष्टरिष्टी 'रे रे दुष्ट, मत्कलत्रापहारं कर्ता' इति वदन् तेन समं योद्धुमारेभे। ततस्तौ युध्यमानौ निशितासिघातैः परस्परं लूनशीर्षौ क्षितौ निपतितौ विलोक्य महद्दुःखाक्षिप्तचित्ता विलपितुं प्रवृत्ता।

'हा सौभाग्यनिधे नाथ रूपश्रीजितमन्मथ। मामेककां परित्यज्य वने कुत्र गतो भवान्॥ ३०५
गृहाद्दयितेव मुक्त्वात्र मामेकां काननान्तरे। जीवेश मा व्रज क्वाप्यथवा नय निकेतने॥' ३०६

§ ३१) तत एवं विलप्य मरणकृताध्यवसायया मया 'यथा भूयो भवदुःखानां पदं न भवामि' इति चिन्तयन्त्या लतावेश्मनि लतापाशं विरचय्य स्वं च शोचन्ती स्त्रीजन्म गर्हमाणा कुलदेवीं संस्मर्य मातापितरौ प्रणम्य चात्मा बद्धे। अतो न जाने किं वृत्तम्, केवलं भवान् वीज्यमानो दृष्टः। 'कुतस्त्वं कुमारः, कथमत्र दुर्गमे द्वीपे।' ततः सागरदत्तः स्ववृत्तान्तं प्रतिज्ञारोहणाद्यं यानपात्रविघटनान्तं निवेदयामास। ततस्तयोक्तम्। 'एवंविधे विषमे कार्ये संप्रति त्वया किं करणीयम्।' सागरदत्तेनोक्तम्। 'सत्पुरुषाः प्राणान्ते ऽपि न प्रतिज्ञाभङ्गं विदधति।' तया जल्पितम्। 'दैवायत्ते प्रतिज्ञानिर्वाहे न किमपि भद्र, तव दूषणम्, तर्हि किं त्वया संप्रति विधेयम्।' स भूयो ऽप्युवाच 'ममेदं समुद्रान्तर्भ्रमत एकादश

3) B तदेव for तदैव　5) P B om. वनिता　6) P भगन्त्या.　7) P वलिप्तं for विलिप्तं　12) P B °करप्रतीरे, B नगरी उत्तुंगश्रिया.　13) B प्रसुप्ता। अनेक　17) P om. इति, B दिव्यधारी, P B om. पुमान्　22) P प्रसुप्ता। मलिनोदरी C प्रसुप्ताऽमलिनोदरी　26) P B द्वीपे निर्जने　40) B om. तया

मासाः संजाताः। संप्रत्येष द्वादशो मासः प्रवृत्तः। अनेनैकेन मासेन कथमहं सप्तकोटीः समुपार्जयामि। अथो समुपार्जिता अपि सप्तकोटीः कथं गृहं नेष्यामि। तेनाहं सुन्दरि, भ्रष्टप्रतिज्ञो ऽभवम्। न मम भ्रष्टप्रतिज्ञस्य जीवितुं युक्तम्। ततो ज्वलनं प्रविशामि।' [तयोचे।] 'यद्येवं प्रतिज्ञाभङ्गे भवान् हुताशने प्रविशति तत्राहमपि भर्तृवियुक्ता त्वामिव कृशानुं साधयिष्ये, अतो ऽन्वेष्यतां कुतो ऽपि पावकः।' तेन भणितम्। 'भद्रे, न युक्तमेतत्तव'। [ततस्तयापि भणितम्।] मया किमत्र वने कर्तव्यम्' इति। ततस्तेन चित्यां विरच्यारणिकाष्ठाग्निमोथ ज्वलनः प्रज्वालितः। ततस्तेनोक्तम्। 'भो लोकपालाः श्रूयतां, मम प्रतिज्ञा संवत्सरेणापि न पूर्णा, इति भ्रष्टप्रतिज्ञस्य मम ज्वलनः शरणमिति ज्वलनं विशामि' इति यावच्चित्यां गवेषयति तावच्चिता शतपत्रतां प्राप। ततो [सागर-] दत्तः कौतुकाक्षिप्तहृदयो ऽचिन्तयदिति।

'किमन्यज्जननं किं वा स्वप्नः किं मनसो भ्रमः। किमिन्द्रजालं यच्चित्या जगाम शतपत्रताम् ॥' ३०७
अत्रान्तरे पद्मरागघटितं व्योममण्डले। मुक्तावचूलप्रालम्बं विमानं समुपस्थितम् ॥ ३०८
चारुकाञ्चनकोटीरधरस्तत्र सुरः स्फुरन्। तेजसा भूयसा चञ्चद्रत्नखण्डश्रुतिकुण्डलः ॥ ३०९

ईषदास्यहास्यविकस्वराधरतया दशनस्फुरत्किरणधोरणिसमुद्दीपितदिगङ्गनाननेन तेनोक्तम्। 'अहो सागरदत्त, किं त्वया पामरजननिषेवितो विबुधनिन्दितः स्ववधः प्रारब्धः। यतः,

प्राणेश दुःखसंतप्ता वनिता साहसाञ्चिता। तनोति तद्वरं भद्र सांप्रतं सांप्रतं न ते ॥ ३१०

एतच्च कथं विस्मृतम्, यत्त्वं सौधर्मविमाने ऽस्माभिः सममुत्पन्नः। तत्र तावत्त्वया कर्केतनेन्द्रनील-पद्मरागराशयः प्रमुक्ताः, अतः किमेताभिः सप्तधनकोटीभिः।

तत्त्वं गृहाण सम्यक्त्वं निशाभुक्तिनिवर्तनम्। महाव्रतानि पञ्चैव ता एताः सप्त कोटयः ॥ ३११

§ ३२) अथ द्रव्याभिलाषी भवांस्तदा त्रिगुणाः सप्तकोटीः स्वीकुरु। मम विमानमारोह यथा त्वामह्नाय निलयं नयामि।' एतदाकर्ण्य देवर्द्धिं वीक्षमाणस्य तस्य सम्यगूहापोहं कुर्वतः पूर्वजातिस्मृतिरुत्पेदे। ज्ञातं च यथा 'अहं स पद्मप्रभश्च्युत्वात्र समुत्पन्नः। एष पुनः पद्मकेसराभिधानो ऽनिमेषः। तत्र मया पूर्वजन्मनि भणित आसीत्, यथा 'त्वयास्मि श्रीमतो जिनेश्वरस्य शासने संबोध्यः' तत्स्मरतानेनामुतो मृत्युतो रक्षितो ऽस्मि। अहो दृढप्रतिज्ञः, अहो परोपकारी, अहो स्नेहपरः, अहो मित्रवात्सल्यम्। यतः,

मानुष्ये जीवितं सारं ततो ऽपि प्रेम सुन्दरम्। उपकारः परं प्रेम्णि तत्रैवावसरो वरः ॥' ३१२

इति चिन्तयतानेन सुरः प्रणतः। तेन भणितम्। 'सुष्ठु स्मृतस्त्वया पूर्वभवः।' सागरदत्तेनोक्तम्। 'अहो, त्वया परित्रातः संसारपतनात्। तावत्त्वया वरेण्यं कृतम्। समादिश किं कर्तव्यम्' इति। सुरेण जल्पितम्। 'अद्यापि ते चारित्रावरणीयं कर्म समस्ति, तद्भोगान् भुक्त्वा सप्तदशभेदभिन्नः संयमो विधेयः' इति। ततस्तेनास्मि विमाने समारोपितः। गृहीता च मया सा समं बाला। क्षणेनैव जयश्रीनगरीं प्राप्तः। तत्र जीर्णश्रेष्ठिवेश्मनि समवतीर्णेन मया सा कन्या श्रेष्ठिसुता च परिणिन्ये। ततो विमानारूढश्चम्पापुर्यामगमम्। वन्दितो महाभक्त्या गुरुजनः। ततो देवेनोक्तम्। 'भद्र, तव दशवर्षसहस्राण्यायुः, ततस्त्रीणि गतानि, पञ्च सहस्राणि भोगान् भुङ्क्ष्वेति, सहस्रद्वयं श्रामण्यं पालनीयम्' इत्युक्त्वैकविंशतिधनकोटीस्तद्गृहाङ्गणे ऽभिवृष्य गतः स सुरः। सो ऽथ चिरविरहखिन्नां पूर्वप्रियां संभाव्य ताभिरम्भोजदृग्भिः सह क्रीडां रचयन् प्रणयिजनं मानयन् क्रमेण निर्विण्णकामभोगो ऽवगतपरमार्थः स्मृतपूर्वभवदेववाक्यः क्षीणभोगफलकर्मा वैराग्यमार्गमुपगतः। ततश्चैत्येष्वष्टाह्निकां निर्माय कृतकृत्यः पुण्यवतां स्थविराणामन्तिके ऽन्तेवासी जातः। भोः कुवलयचन्द्र, सो ऽहं सागरदत्तः। तत्र चाधीतसर्वशास्त्रस्य गृहीतद्विविधशिक्षस्याङ्गीकृतैकाकित्वविहारप्रतिमस्य ममावधिज्ञानं प्रादुरभूत्। 'अधो यावद्रत्नप्रभायाः सर्वप्रस्तरान् ऊर्ध्वं यावत्सौधर्मविमानचूलिकां तिर्यग् मानुषोत्तरशिखरम्' एतत्प्रमाणे [अवधौ] जाते मया 'लोभदेवपद्मप्रभदेवौ' इति निजं प्राच्यं भवद्वयं ददृशे। एतद्विलोक्य चिन्तितं मया। 'अहो, ये पुनस्तत्र चत्वारस्ते कथं संप्रति' इति चिन्तयन् यावदुपयुक्तो ऽस्मि तावत्तान् दृष्टवान् तथा यच्चण्डसोमः।

2) P अथोपार्जितसप्तकोटी B अथोपार्जिता अपि C अथो समुपार्जिताऽपि 3) P B om. [तयोचे] 4) P भर्तृप्रयुक्ता 5) P B om. [ततस्तयापि भणितम्।] 6) P चित्या B चित्तां, P °काष्ठान्यानिर्माय B °काष्ठान्यानीय, B प्रज्वालितः। तेनोक्तं, P om. ततस्तेनोक्तम् 7) P संवत्सरेणापि न पूर्णो दत्त। कौतुकाक्षिप्त etc.' obviously P has missed some portion between पूर्णो and दत्त. Originally B also read like P, but by an additional line it is made to read thus संवत्सरेणापि न पूर्णा इति भ्रष्टप्रतिज्ञस्य मम ज्वलनः शरणमिति ज्वलनं विशामीति यावच्चित्यां गवेषयति तावच्चिता शतपत्रतां प्राप ततो दत्त. कौतुकाक्षिप्त etc. C reads thus संवत्सरेणापि न पूर्णो तेन सम्प्रति स्वप्रतिज्ञापूर्वं प्राणान् त्यजामि' इति यावत्प्राणान्मुञ्चति [तावत्सा चिता पङ्कजायमाना जाता। तां दृष्ट्वा सागर] दत्त. कौतुकाक्षिप्त etc 15) B एतत्कथं 16) B om. अत, P कोटिभिः 18) P B विमानमारुह्य 20) P B °धानोऽनिमिषः. 21) P ततः स्मृता 23) B दृढप्रतिज्ञा 36) B सर्वशास्त्रगृहीत 37) C adds [अवधौ] before जाते

स स्वर्गे पद्मचन्द्रस्ततश्च्युत्वा विन्ध्याटव्यां कण्ठीरवः। पुनर्मानभटो ऽपि विपद्य पद्मसारः स्वर्गी, ततो ऽयोध्यापुर्यां भूपतेर्दृढवर्मणः सूनुः कुवलयचन्द्र इति। तथा मायादित्यश्च्युत्वा त्रिदिवे पद्मवराभिख्यो ऽनिमेषो भूत्वा दक्षिणस्यां दिशि विजयाभिधायां पुर्यां भूधनश्रीमहा(विजय)सेनस्य दुहिता कुवलयमाला। एतत्परिज्ञाय मया चिन्तितम्। 'तदा तपस्विभवे मम संमुखमेतैर्भणितमासीत्' यथा 'यत्र तत्रोत्पन्नानामस्माकं भवता सम्यक्त्वं दातव्यम्' इति सा यावन्मम प्रार्थना स्मृतिपथमागता तावदेष पद्मकेसरस्त्रिदशः समागत्य मां प्रति स्तुतिमाततान।

'समुत्पन्नावधिज्ञान ज्ञातजन्तुभवान्तर। जय त्वं श्रमणाधीश धर्माचार्यस्त्वमेव मे॥' ३१३

§ ३३) तदाकर्ण्य तं निरीक्ष्य च मया जल्पितम्। 'भद्र, कथय किं क्रियताम्।' ततो जल्पितं नाकिना। 'भगवन्, पूर्वं मया प्रतिपन्नमिति, यथा सम्यक्त्वदानेन पद्मसारपद्मवरपद्मचन्द्रजीवा अनुग्राह्याः। एते शुद्धौ मिथ्यादृष्टिकुललब्धजन्मानौ, एकः सिंहश्च। तदेते ऽतिदुर्लभे श्रीजिनेन्द्रनिगमे प्रतिबोधनीयाः। ततः समागच्छ यथा गच्छावस्तस्यामयोध्यापुर्यां कुमारं कुवलयचन्द्रं प्रतिबोधयावः।' मयादिष्टम्। 'न त्वयोपायः सुन्दरः समुपदिष्टः।

यतः सुखनिमग्नानां रतिर्धर्मे न जायते। नीरुजामौषधे न स्यादादरस्य लवो ऽपि हि॥ ३१४

तत्तस्य कुमारस्य राज्यदिग्धाधितस्य पितृमातृभ्रातृभगिनीस्वजनवयस्यादिभ्यो ऽनतिदूरीकृतस्य च कुतो बोधावसरः। यदुक्तम्।

"जननीजनकभ्रातृवियोगेनातिदुःखिताः। यावन्न देहिनस्तावद्धर्मकर्म न तन्वते॥" ३१५

कुमारानयनाय त्वं भद्र गच्छाधुना त्वहम्। चण्डसोमो हरिर्यत्र तत्र गच्छामि कानने॥ ३१६

§ ३४) तत्रैकान्ते कुमारः पितृबान्धववियोगकलितः सुखं सम्यक्त्वं ग्रहीष्यते' तदुक्त्वाहमिहागतः। पद्मकेसरः संप्राप्तो ऽयोध्यायाम्। तत्र च तत्क्षणनिर्गतस्त्वमश्वारूढो वाह्यकेलिगतो दृष्टः पद्मकेसरेण। स तुरङ्गं प्रविष्टः। त्वां गृहीत्वा तुरग उत्पतितः। त्वया च तुरगः प्रहतः। पद्मकेसरेण च मायया मृतो दर्शितो न पुनर्मृतश्च, केवलं तवाशाभङ्गः कृतः। ततः कुमार, सम्यक्त्वलाभार्थमनेनाश्वेनाक्षिप्य त्वमानायितः। एतानि तानि रत्नरूपाणि विलोकयेति। ततः कुवलयचन्द्रः स्वं प्राच्यरूपं तथा कुवलयमालायाश्चापरेषामपि पूर्वजन्मस्मृतिनिमित्तानि तान्यपश्यत्। उत्पन्नं च तद्दर्शनेन कुमारस्य सिंहस्य च जातिस्मरणम्। मुनिना समादिष्टम्। 'कुमार, ततस्त्वं विचारय। 'असारः संसारः, तीक्ष्णा नरकव्यथा, दुर्लभः श्रीजिनप्रणीतो धर्मः, दुष्प्रतिपालः संयमभारः, बन्धनसदृशः सदननिवासः, निबिडनिगडप्राया दाराः, महाभयमशानम्, न सुलभा धर्माचार्याः, महाभाग्यलभ्यं मनुष्यजन्म' इत्येनं च विज्ञाय 'सम्यक्त्वं गृहाण, द्वादशव्रतान्यङ्गीकुरु, परिहर पापस्थानानि।' इदमात्मना पूर्वजन्मवृत्तमथाश्वापहृतिं च निशम्य भक्तिभरप्रणतोत्तमाङ्गः कुवलयचन्द्रो वक्तुं प्रवृत्तः। 'अहो, अनुगृहीतो भगवता सम्यक्त्वदानप्रसादेनेति तावन्मम देहि जिनराजदीक्षानुग्रहम्।' मुनिना प्रोक्तम्। 'त्वमुत्सुकमना मा भव, तवाद्यापि भोगफलं कर्म समस्ति, अतः प्रव्रज्या न प्राह्या। सांप्रतं पुनर्द्वादशविधं श्रावकधर्मं प्रतिपालय।' एतदाकर्ण्य कुमारेणोक्तम्। 'भगवन् श्रूयताम्, अतः परं श्रीजिनान् साधूंश्च विना नान्यं नमामि, श्राद्धधर्मं च पालयिष्ये।' भगवता भणितं 'भवतु' इति। ततो मुनिना पुनरप्युक्तम्। 'भो मृगराज, त्वया पूर्वजन्मवृत्तं श्रुतम्। वयमपि तद्वचः संस्मर्य समागताः। तावदङ्गीकुरु सम्यक्त्वम्। गृहाण देशविरतिम्। मुञ्च निस्त्रिंशत्वम्। परिहर प्राणिवधम्। त्यज सर्वथा क्रोधम्। अनेन दुरात्मना कोपेनावस्थामिमामुपनीतो ऽसि।' इदं वचो निशम्य मृगाधिपः सर्वाङ्गरोमाञ्चितश्लथदीर्घलाङ्गूलः समुत्थाय मुनिं प्रणम्य प्रत्याख्यानं ययाचे। भगवता ज्ञानेनादिष्टम्। 'कुमार, एष केसरीदं जल्पति, यथा ममानशनं देहि, यदस्माकमपुण्यवतां नास्ति प्रासुकाहारः। सदैव वयं मांसाशिनः, अतो मम न श्रेष्ठं जीवितम्।' ततो मुनिना तस्य प्रपन्नप्रतिबोधस्य निराकारमनशनमदायि। स च तदर्हं इव त्रसस्थावरजन्तुजातविरहिते स्थण्डिले संसारासारतां चिन्तयन् पञ्चनमस्कारपरायणः परित्यजन् स्वजातिदुर्मोल्यमुपाविशत्।'

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2) B मनार्स्त्रो हरि स्तुत्र, B 'भिन्ध्येनिमिते 3) P B दिशि जयाभिधायां, P B श्रीमहासेनस्य 11) B 'महोत्सवे युवौ 14) B राज्योदयविर ज्ञपितस्य (this is a correction on the original reading something like the one adopted in the text), B 'त्यो दूरीकृतस्य 17) B ग्व्छामि 18) B तदुक्त्वाहमिहागतः ? 19) P om. तीक्ष्णेनात्मनस्य, shown by blank space, P B मयो तैर्गतो दर्शितो न पुनर्मृतश्च केवलं तवाशाभङ्गः कृतः. 26) B निवास B for निविड 27) B द्वादशव्रत 35) B ततः स्म मांसाशिनः एव सर्वाङ्गरोमाञ्चिताः

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कुमारेणोक्तम्। 'भगवन्, सा कुवलयमाला कथं बोध्या।' भगवतादिष्टम्। 'सापि तत्र विजयपुर्यां चारणश्रमणकथानकेन स्मृतपूर्वजन्मवृत्तान्ता गाथाचतुर्थपादं राजद्वारे सर्वजनदृष्टं करिष्यति। तत्र गत्वा गाथापूरणतस्त्वमेव तां परिणेष्यसि। सा पुनस्तव महादेवी भविष्यति। ततस्तत्कुक्षिभूरेष पद्मकेसरत्रिदशः प्रथमः पुत्रो भावीति। तदयमपाचीमभिगम्य कुवलयमालां प्रबोधय' इति निवेद्य सद्यः श्रमणेश्वरः ससार। सुपर्वापि 'अहं संबोध्यस्त्वया' इत्युक्त्वा गगने समुत्पपात। कुमारः 'भगवतादिष्टं कर्तव्यम्' इति चिन्तयन् दक्षिणाभिमुखं चलितः पञ्चास्यं विलोक्य चिन्तयामासेति। 'यदयं साधर्मिको ऽथवा पूर्वसंगतः स्निग्धबन्धुरेकगुरुदीक्षितश्चानशनी च, अतो मयायमुपचर्यः। यद्यस्य कायपरित्राणं न करिष्ये तदायं केनापि व्याधेन शरैर्निहतो रौद्रध्यानवशमानसः श्वभ्रतिर्यग्दुःखभाजनं भावी' इति विचार्य भव्यरीत्या तेन प्रतिजागरितो भणितश्चेति।

'जनौ जनौ मृगेन्द्र त्वमबोधिर्बहुधा मृतः। तथा म्रियस्वेति यथा भूयः स्यान्न मृतिस्तव॥' ३१७

§ ३५) एवं धर्मकथां श्रुत्वा तृतीयदिने हर्यक्षः क्षुधाक्षामकुक्षिर्नमस्कारपरायणः समाधिना मृत्वा सौधर्मे द्विसागरोपमायुःस्थितिः सुमनाः समुदपद्यत। ततः केसरिशरीरसंस्कारमाधाय कुमारः कुवलयचन्द्रो दक्षिणाभिमुखमचालीत्। ततश्च

गिरिनिर्झरझात्कारैर्घोषाचालितदिगन्तरम्। त्रिपत्रं सप्तपत्राढ्यं नववाणद्रुबन्धुरम्॥ ३१८
शाखिसूनस्फुरद्गन्धलसद्भ्रमरविभ्रमम्। स्थाने स्थाने श्रूयमाणकेकिझंकारनिःस्वनम्॥ ३१९
दारुणश्वापदव्रातसंकुलं केतनं घनम्। कुमारः क्रमयन् प्राप विन्ध्यपर्वतकाननम्॥ ३२०

त्रिभिर्विशेषकम्॥

तदा तत्र नखंपचवालुकानिवहे ज्वलद्बहलदावानलनिर्गच्छद्धूमश्यामलितककुम्मण्डले सर्वतः शुष्यमाणशाखिनि वात्याविवर्धिवर्तितरजःसंचये च प्रचण्डमार्तण्डकिरणदण्डसंशोषितक्षितितले भीष्मग्रीष्मभरे उद्ग्रतृपासंशुष्यद्गलतालुकः कुमारः सलिलावलोकनाय कंचिद्भूभागं बभ्राम।

ततस्तदन्तर्वे सुधायोषिद्भाले विशेषकः। नृत्यत्त्रिदशसुन्दर्या भुवि स्रस्तं तु कुण्डलम्॥ ३२१
[illegible] ॥ ३२२

३

[illegible] ३२४

चतुर्भिः कलापकम्॥

तमालोक्योच्छ्वसितमिव हृदयेन, प्रत्यागतमिव बुद्ध्या सर्वथा प्राप्तमनोरथ इव कुमारः समभूत्। तत्तीरस्थितेन कुमारेण चिन्तितम्। 'आयुर्वेदशास्त्रमध्ये मया श्रुतमासीत्, यत्किल दुस्सहक्षुत्तृषापरिश्रमभागिनापि देहिना तत्क्षणं पयो न पेयमिति। यस्मादेते सप्तापि धातवः प्रकुप्यन्ति, वातपित्तश्लेष्मादयो दोषा उत्पद्यन्ते, अतो मम श्रान्तस्य सद्यः शरीरप्रक्षालनपानादिकं नैवोचितम्' इति विचिन्त्य तत्तीरतरोरेकस्य तले क्षणमेकं विश्रम्य ततः कुमारः सरःसलिलावगाहनं पयःपानं च विदधे। ततः पुष्पफलस्पृहयालुः सर्वतः परिभ्रमन् कस्मिन्नपि प्रदेशे लतानिकेतने ऽप्रतिमां यक्षप्रतिमां यावन्निरूपयति तावत्तत्र यक्षशिरोदेशे सकलत्रैलोक्यबन्धोर्भगवतो ऽर्हतो मूर्तिर्मुक्तामयी तल्लोचनगोचरमागता। कुमारस्तामालोक्य हर्षवशविकसल्लोचनः स्तुतिमाततान।

जय त्रिभुवनाधीश जय निर्माय निर्मम। जय कारुण्यपाथोधे जय श्रेयःश्रियोनिधे॥ ३२५

§ ३६) ततः कुमारस्तां प्रतिमां जलेन प्रक्षाल्याहिमरुचिमरीचिवीचिपरिचयपेशलैः कमलैरभ्यर्च्य भक्तिभृतस्वान्तः पर्यष्टौदिति।

संसाराम्बुधिपापनीरलहरीमध्ये भृशं मज्जत
स्त्राता त्वं भुवनैकभूषणमणे त्वं नायकस्त्वं गुरुः।
किंचान्यज्जनकस्त्वमेव जननी दीनत्वभाजो मम
त्वं बन्धुस्त्वमिह त्वमेव शरणं त्वं जीवितं त्वं गतिः॥ ३२६

अत्रान्तरे निर्मितातुलजलक्षोभा सरोवरोदरतः कापि कामिनी दिव्यरूपधारिणी निःससार। तां च दृष्ट्वा चिन्तितं कुमारेण।

14) P त्रिपत्रिमस° 15) C कान्त for केकि 18) B ककुभ्मंडले 21) B शेषक for विशेषक, and B has a marginal gloss तस्य वनस्य मध्ये। भूश्रीभालतिलक। 27) P B दुःसहतृषाक्षुधापरिश्रमभाजिनापि 29) P पानादिकं for पानादिकं 30) P पय, पाने च leaves blank space स्पृहयालु, B च विधाय भोजनविषये स्पृहयालु

'समुद्रनन्दिनी किं वा किं वा विद्याधरी वरा। किं वा सिद्धाङ्गना किं वा देव्यसौ व्यन्तरी किमु ॥ ३२७ तां चानु करकमलकृतजलभृतकनककलशा दिव्यसरोजादिपूजोपकरणपूर्णपटलिकाविहस्तहस्ता कुब्जिका च निर्गता। ते च विलोक्य कुमारश्चिन्तयामास। 'ननु दिव्ये इमे, न ज्ञायते केन हेतुनात्रागते।' ततो यद्यत्र प्रदेशे स्थास्यामि तदेतयोर्मनसि महान् क्षोभो भविष्यति, अतो ऽस्यैव यक्षस्य पृष्ठिभागे तिष्ठामि क्षणमेकम् 'यथैते किं निमित्तमागते, किमत्र कुर्वाते' इति परिज्ञानाय तद्यक्षपृष्ठावतिष्ठत्। ततः सा मुग्धाङ्गी भगवत्प्रतिमां सरोजैरर्चितां विलोक्य जल्पितवती। 'हे कुब्जिके, यदियमन्येनापि भगवतः श्रीमदादिनाथस्य प्रतिमा केनाप्यर्चिता, परमिति न ज्ञायते यद्देवेन मानुषेण वा।' कुब्जिकयोक्तम्। 'अत्र वने शबरैरभ्यर्चिता भविष्यति।' तयोक्तम्। 'नहि नहि विलोकय पदपद्धतिम्, यदस्यां वालुकाप्रतिबिम्बितायां पद्मशङ्खाङ्कुशादीनि लक्षणानि लक्ष्यन्ते, ततो मन्ये को ऽप्युत्तमः पुमान्' इति वदन्ती सुदती पूर्वपूजाकमलान्युत्सार्य भगवन्मूर्तिं कनककलशगन्धोदकेन संस्नप्य विकचैरम्भोजैरभ्यर्च्य स्तुतिमातन्य ततो यक्षं संपूज्य गीतं गातुं प्रवृत्ता। तस्या गेयं लय-ताल-तान-श्रुति-स्वर-मूर्छना-ग्रामसुन्दरमगेयगुणमाकर्ण्य कुतुमनाः कुमारः 'अहो गीतम्, अहो गीतम्' इति वदन्नात्मानं प्रकटीचक्रे। सा च मृगलोचना रूपगुणकलाकलापकलिताय कुमारायाभ्युत्थानं विदधे। कुमारेणापि 'साधर्मिकवत्सलत्वम्' इति चिन्तयता प्रथममेव सामिवन्दिता। तया साध्वसत्रपाभरोत्कम्पकम्पमानस्तनभरया सविनयं भणितम्। 'देव कस्त्वम्, विद्याधरश्चक्रवर्ती सुरो वा, कुतः समागतः, क्व यास्यसि' इति। अथ भणितं कुमारेण। 'मनुष्यो ऽहं कार्यार्थी दक्षिणापथं प्रत्ययोध्यातश्चलितः। एष मम परमार्थः।

एतस्मिन् [हि] महारण्ये का त्वं यक्षः क एष वै। एतस्य हेतुना केन शीर्षे मूर्तिर्जिनेशितुः ॥ ३२८
एतच्चित्रं महच्चित्ते मम संप्रति वर्तते। कुरङ्गनयने तावदेतदाशु निवेदय ॥' ३२९

§ ३७) 'हे कुमार, श्रूयताम्।

समस्तीह भुवि ख्याता पुरी स्वर्गपुरीनिभा। माकन्दी भूरिमाकन्दा सदादीनजनस्थितिः ॥ ३३०
अरिष्टशब्दो निम्बे स्यात् कलिर्यत्र बिभीतके। पलंकषो गुग्गुलौ च जने नैव कदाचन ॥ ३३१

तत्रास्ति यज्ञदत्ताभिधः सूत्रकण्ठः श्रोत्रियः। स च कृष्णाङ्गः कृशशरीरः खरस्पर्शः प्रकटधमनिजालः सदा दारिद्र्यमुद्राविद्रुतः। तस्य सावित्री प्राणप्रिया। तत्कुक्षिसंभवान्यपत्यानि त्रयोदश। तेषु चरमः सोमनामा तनुजः। तस्मिन् जातमात्र एव संवत्सराणामधमा विंशिका प्रविष्टा। तदनुभावेन द्वादशवत्सरीमवृष्टिरजायत।

यत्रौषध्यो न जायन्ते न फलन्ति महीरुहः। निष्पद्यते न वा सस्यं तृण्या नैव प्ररोहति ॥ ३३२
अतो देवार्चनं नैव नैवातिथिषु सत्क्रिया। वितरन्ति न वा दानं नार्चयन्ति जना गुरून् ॥ ३३३

एवंविधे महादुर्भिक्षे यज्ञदत्तकुटुम्बं समस्तमपि क्षयमियाय। केवलं स बटुः सोमः कथमपि कर्मवशतः क्षुधाभारोपरतसमग्रबन्धुवर्गः कदाचिद्राजमार्गे विपणिश्रेणिपतितैर्धान्यकणैः कदाचिद्भोजनक्षणदत्तबलिपिण्डेन महता कष्टेन महद्दुष्कालकान्तारं व्यतीयाय। तदनन्तरं महद्गत्या प्रजानां भाग्यवशतः प्रभूतं तोयं निपतितं, सर्वैव प्रमुदितानि जनमनांसि, सर्वत्रैवोत्सवः प्रवृत्तः। तस्मिन्नीदृशे सुभिक्षे प्रवृत्ते सोमवटोः षोडशवर्षदेशीयस्य दरिद्र इति पदे पदे जनेन हस्यमानस्य चेतसीदृशी चिन्ता संजाता।

'के ऽपि मर्त्यसहस्राणामुदरंभरयो नराः। प्राकृताद्दुष्कृतादात्मंभरयो ऽपि न मादृशाः ॥ ३३४
तदहं सुकृतं किंचिन्नैव पूर्वभवे मया। येन मे न भवत्येव दुस्थावस्था कदाचन ॥ ३३५
सर्वदापि सुखेच्छा स्यालोकस्यामुष्य मानसे। न करोति परं किंचिद् श्रेयो येन सुखी भवेद् ॥ ३३६

§ ३८) तत्सर्वथैव धर्मार्थकामपुरुषार्थत्रयशून्यस्याशाश्वजनस्य जीवितत्यजनमेव श्रेयस्तरम्, अथवा न युक्तमेतद्, यत आत्मनो वध उचितो न।

ये स्वका छन्द्यमानाभ्यां भवेयुर्भविनो भुवि। श्रेयांस्तेषां वने वासो ऽथवान्यविषयान्तरे ॥ ३३७

3) B °दभात । अथ यदा कि वर्तेनमिति वद् अत्र प्रदेशे P has blank space for ननु दिव्ये etc. to तो 4) B पृष्ठिभागे 6) P कति for इति. 13) B °कीरिय कुमारस्याभ्युपाते. 15) P has a gap shown by blank space for सविनयं etc. to यास्यसि [इति], B °भणितमपि भो कुमार भवान् कुतः कुत्र गमिष्यति। कुमारोऽप्यवादत्...स्तोकं [illegible] जगौ यदि महारण्ये 17) B वा for वै 21) B has a marginal gloss अरिष्टशब्दो निम्बे बापकः। न लोके...[illegible] कलिः कलहः। बिभीतकम। पलंकषो गुग्गुलः। एवं सर्वे ...[illegible] 22) B [illegible], B [illegible] (मान added on the margin). 26) C [illegible] but suggests an emendation thus '[illegible]'.

ततो विदेशगमनमेव समीचीनम्' इति ध्यायन् सोमवद्धर्माकन्दीपुरीतो निर्गत्य दक्षिणां दिशमाश्रित्य चलितः। क्रमेणानवरतप्रयाणेन कृतभिक्षावृत्तिर्विन्ध्यगिरेर्महाटवीमाटिवान्। तत्र तदातिमहानिदाघे तृषाक्षुधार्तः प्रभ्रष्टमार्गः सिंहव्याघ्रदर्शनवेपमानमानसः कस्मिंश्चित्सरसि पयः पीत्वा वनफलान्यभक्षयत्। तत्र तेन परिभ्रमता चन्दनैलालवङ्गलतागृहे भगवतः प्रथमतीर्थनाथस्य प्रतिमां निरीक्ष्य चिन्तितम्।'अहो, पुरापि माकन्दीपुर्यां मयेदृशी मूर्तिर्दृष्टा' इति विमृश्य तीर्थंकृतः सपर्यां विरचय्य पुरो वक्तुर्जजल्प।'भगवन्, तव नामगोत्रगुणकलादिकं न जाने, किंतु भक्त्या त्वद्दर्शनेन भवच्चरणार्चनेन च यत्किंचिद्भवति तद्भवतु' इति प्रार्थ्य रम्यो ऽयं वनाभोगः, प्रधानः सरोवरोद्देशः, कमनीयं लतागृहम्, फलिताः पादपाः, सौम्य एव देवः, मया च तद्दुस्सहदारिद्र्यापमानकलङ्कितात्मना विदेशमपि गत्वा परप्रेष्येणैव भाव्यम्। का ऽन्या गतिरस्मादृशामकृतपूर्वतपश्चरणानाम्। यतः,

दूरं गतो ऽपि नो मर्त्यस्त्यज्यते पूर्वकर्मभिः। रोहणाद्रौ व्रजेद्यद्वा दारिद्र्यं तत्तथैव च ॥ ३३८

सर्वथापि नास्ति पूर्वविहितस्य नाशः। ततो वरमिहैव जले स्नानं कुर्वन्नेतान्येव जलकमलानि गृहीत्वा कमप्यमुं देवताविशेषमर्चयन् सुखेन वनतपस्वीव किं न तिष्ठामि' इति ध्यात्वा तत्रैव सोमस्तस्थिवान्।

§ ३९) एवं कालान्तरेण कृतभूरिफलाहारस्य तस्य निश्छद्मक्रियया भगवन्मूर्तिं हृदि चिन्तयतः समाधिना मृतिर्बभूव। ततो रत्नप्रभायाः प्रथमे योजनशते व्यन्तराणामष्टौ निकाया ये ऽल्पर्द्धयः सन्ति, तेषां यक्ष १ राक्षस २ भूत ३ पिशाच ४ किंनर ५ किंपुरुष ६ महोरग ७ गन्धर्वाणां ८ मध्ये प्रथमनिकाये महैश्वर्ययुतो यक्षराजो रत्नशेखराख्यः स समुत्पेदे। तत्रस्थेन तेन चिन्तितम्।'कस्य सुकृतस्य वशतः प्रभूतवैभवभाजनमभवम्' इत्यनुध्याय प्रयुक्तावधिज्ञानेन यक्षराजेन तस्मिन्नेव लतागृहे जगत्पतेः पुरः स्वं शरीरं निरीक्ष्य श्रीयुगादिजिनप्रतिमामभ्यर्च्य प्रोचे।'यदहं सर्वपुरुषार्थबहिष्कृतो ऽपि सर्वत्र लोके हस्यमानो ऽप्येवंविधैश्वर्यभाजनं यक्षराजः समभवं स केवलं तव प्रसाद एव। अतो युक्ता मम शीर्षे जिनेश्वरस्थापना। एकं तावदयं सुरासुरनरेश्वराणामप्यभ्यर्च्यः, द्वितीयं यदुपकारकारि मे, तृतीयं यत्सिद्धिसुखनिदानं च' इति परिवारपुरस्सरमुक्त्वा तेन यक्षेण तत्र वने स्वस्य मूर्तिं महतीं मुक्तामयीं निर्माय तस्या मुकुटोपरि श्रीमदादिनाथस्य प्रतिमा विदधे। तदाप्रभृति तत्र यक्षलोकेन रत्नशेखर इत्यभिधानमवगणय्य तस्य जिनशेखर इत्याख्या पप्रथे। तेनाहं चेति भणिता।'यत्कनकप्रभे, त्वया प्रतिदिनं भगवान् दिव्यमणीचयैरभ्यर्चनीयः। मया पुनरष्टम्यां चतुर्दश्यां च परिवारेण समं सपर्यानिमित्तं भगवतः समागन्तव्यम्।' इत्युदित्वा यक्षः स्वस्थानमगात्। ततो भद्र, यत्त्वया पृष्टं क एष यक्षः, किं चामुष्य मुकुटे जिनप्रतिमा, त्वमपि कासि, सैष यक्षराजः सेयं जिनप्रतिमा तस्य चाहं कर्मकरी। इह प्रतिदिनं मया समागन्तव्यमेव।' इति भणिते भणितं कुमारेण।'अहो, महदाश्चर्यं, महत्प्रभावो भगवान्, भक्तिभरनिभृतो यक्षराजः, विनीता भवती, रम्यः प्रदेशः, सर्वथा पर्याप्तं मम दृशां श्रुतीनां च फलम्।' ततस्तया भूयो ऽपि जगदे।'भो भद्र, सफलं देवदर्शनम्, अतः किमपि प्रार्थय, यथा तव हृदयेप्सितं ददामि' इति। कुमारेणोक्तम्।'न किमपि मम प्रार्थनीयमस्ति।' तया जगदे।'कस्यापि किमपीप्सितं स्यात्ततो याचस्व किमपि।' कुमारेण जल्पितम्।'भद्रे, एष भगवान् जिनभक्तिकरो यक्षराजो भवती चेति सर्वमप्येतदवलोकितं यतः परमपि किं प्रार्थनीयम्' इत्युदित्वा कुमारः समुत्तस्थौ। ततस्तयोक्तम्।'भो भद्र, भवता दूरे गन्तव्यं यदरण्यमार्गो विषमो ऽनेकप्रत्यूहव्यूहनिदानम्' इति भणित्वा तया स्वकरादुत्तार्य वर्यवीर्यनिलयमौषधीवलयमेकमर्पयामासे। कुमारस्तदङ्गीकृत्यापाचीं प्रति चचाल।

§ ४०) ततः क्रमेण कुमारेण प्रचण्डपवनहतकल्लोलमालाप्रेर्यमाणतीरपक्षिगणा करिकराघातसमुच्छलत्कल्लोला कुपितमत्तवनमहिषशृङ्गोच्छलज्जलच्छटासिच्यमानतीरतरुनिकरा मीनपृष्ठोल्लसदतुच्छफेनपटलालंकृता प्रमत्तदुर्दान्तमज्जन्मातङ्गमण्डलीगण्डस्थलगलितमदजलबिन्दुसंदोहसुरभितजला नर्मदा समुत्तीर्णा। तत्तीरे कुमारः परिभ्रमन् तमालतरुराजीविराजितं प्राङ्गणकुसुमितकेसरशिखरिणं प्रत्यासन्नविकसत्पुष्पजातिमकरन्दमधु [लुब्ध] मुग्धमधुपध्वनिमनोहरमुटजं प्रविश्य रुद्राक्षमालावलयं

3) B कस्मिंश्च सरसि 5) B adds तस्य before तीर्थंकृत 6) B om. न before जाने 8) मया तावद्दुःसह 9) B परप्रेष्येण (P प्रेक्षेण) भाव्यं 10) C दारिद्र. 14) C °महनिकाया 16) B om. तेन 18) B om. श्री, P B यदसि for यदहं 24) B परिवारेण सम 26) P किं चाऽमुष्य 31) P किमीप्सितं, B यदतो for स्यादतो, B om. किमपि 33) The passage तत्तीरे कुमारः etc... प्रतीच्य प्रयोषत् is adopted from B in which too it is written in a different style

कमण्डलुं चालोक्य 'महामुनिरत्र को ऽपि निवसति' इति चिन्तयंस्तदग्रे पांसुले भूमिप्रदेशे पदप्रतिकृतिं ददर्श। तां च दृष्ट्वा चिन्तितं तेन 'नूनमयं कस्याश्चिन्महेलायाश्चरणप्रतिबिम्बो, न पुनरन्यस्य'। ततो गच्छता तेन वल्कलपिहितगरीयःपयोधरा जरत्तापसीपृष्ठगामिनी त्रैलोक्यातिशायिरूपा नवयौवना कामिनी दृष्टा। तयोः पुरस्सर एको राजकीरश्च। तस्यानुपदीनः शुकसारिकानिकरश्च। एतद्विलोक्य कुमारेण चिन्तितम्। 'अहो, अस्या महानुपशमः, यदरण्यनिवासिनः पक्षिणो ऽपि पार्श्वमस्या नोज्झन्ति' इति चिन्तापरस्तथा तरुण्या कुमारो ऽभ्युत्तिष्ठत्। ततस्तं वीक्ष्य निर्मानुषवनजन्मतया भयेन चञ्चलदृशं तां पलायमानां चारुवदनां निरीक्ष्य राजकीरो बभाषे। 'स्वामिन्येणिके, किं पलायनं भवती कृतवती।' तयोक्तम्। 'अयं पुनः क एतस्मिन् ममोटजे वनश्वापदः।' तेनोक्तम्। 'एणिके, मा भयभ्रान्तं मनः कुरु, यदयं पथिकः पथश्रान्तः समागतः। ततः समागत्यामुष्य पुरुषोत्तमस्य स्वागतं पृच्छ' इति निगदिते नृपशुकेन सा सव्रीडं कम्पमानवक्षोरुहा पथिकस्य स्वागतमुक्तवती। तथा 'कुतस्त्यागमः, कुत्र वा प्रचलितः, किं कार्यम्' इति शिक्षितं प्रोचे। स प्राह। 'अयोध्यातः समागतो ऽस्मि, कार्यार्थी दक्षिणां दिशमाश्रितः।' शुकः प्रोवाच। 'स्वागतं महानुभावस्य, क्षणमेकमत्र पल्लवस्रस्तरे समुपविश' इति निशम्य कुमारः समुपाविशत्। एणिका विविधतरुपक्वसुस्वादुसुरभीणि फलानि कुमारस्य पुरो मुक्त्वा निषसाद। कुमारो ऽप्यचिन्तयदिति। 'न ज्ञायते काप्येषा केनापि कारणेन वैराग्येण वा कुत्र आगतेह तपस्यति, तत्पृच्छामि' इति ध्यात्वा प्राह। 'भद्रे, कथय का त्वं, कथं वात्र वने स्थिता, किं वैराग्यकारणं तपसे' इति भणिता तेन सा न्यग्मुखी तस्थौ। कुमारस्तु तस्याः प्रतिवचनमुपेक्षमाणः क्षणं विलक्षास्यः सम्भूदिति। तद्दृष्ट्वा राजकीरेण जल्पितम्। 'भो भो महानुभाव, मनागेषा लज्जते। भवतः प्रार्थना मा वृथा भवतु' इत्यहं कथयिष्ये।

§ ४१) 'अत्रैव नर्मदाया नद्या दक्षिणकूले देवाटवी नाम महाटवी। तदन्तर्महान् एकः सच्छायो वटपादपः। तस्मिन् सदैव कीरकुलं निवसति। तत्र चैको मणिमयाख्यः सर्वशुकवृन्दराजो राजकीरो ऽस्ति। तस्य राजकीरिकासंभवः क्रमेण स्फुरदिन्द्रनीलमणिसंनिभपक्षावलीविराजमानो मनोहरकान्तिः शुकः समजायत। स चान्यदा भीष्मग्रीष्मखरकिरणकिरणघोरणीतापिततनुस्तत्पाशुष्यद्गलतालुकस्तमालतरुतले क्षणमेकमुपाविशत्। तत्रस्थस्य तस्य व्याध एकः समागमत्। स च राजकीरसुतं तं भयेन पलायमानं बलात्कारेण गृहीत्वा पल्लीपतेः प्राभृते ऽर्पयामास। तेन राजकीर इति पञ्जरे न्यक्षेपि। तत्र स्थितस्तेन स वृद्धिमानीतः, महापुरुष, सोऽहं शुकः। अन्यदा श्रियः कच्छे श्रीभृगुकच्छे भृगुभूपतेः पल्लीपतिनाहमुपदीकृतः। तेन नरेन्द्रेण संतुष्टचेतसा मदनमञ्जर्यै सुतायै क्रीडार्थमर्पितो ऽस्मि। तयात्पदिनैरण्यहं स्थावरजङ्गमविषचिकित्सागजतास्त्रचूडतुरङ्गपुरुषस्त्रीलक्षणप्रभृतिसमस्तशास्त्रपारदृश्वा कृतः जिनप्रणीतवचननिश्चितमतिश्च। तत्रान्येद्युरतिदारुणे निशीथे कस्यचिन्मुनेरनित्यताद्विभावनाभाजिनः केवलज्ञानमुल्लास। तदा तत्रत्यलोकेन केवलमहिमायै देवानां गतागतं वीक्ष्य भृगुभूपस्य पुरो न्यवेदि। 'देव, यस्तव पिता घातिकर्मचतुष्टयक्षये केवलशाली बभूव' इत्यवगम्य भृगुभूपः स परिच्छदः केवलिने जनकाय नमस्करणार्थमायातः। मदनमञ्जर्याहमपि तत्रानीतः।

§ ४२) अत्रान्तरे नीलपीतवाससौ विस्फूर्जन्मणिकनकभासुरालङ्कारसारौ द्वौ विद्याधरौ केवलिनं

on a pasted slip of paper, possibly a correction on the basis of some older codex. The corresponding passage in P runs thus: तत्तीरे कुमारः परिभ्रमन् तमालतरुमधुरध्वनिमनोहरमुटज प्रविश्य रुद्राक्षमालावलयं कमण्डलुं चालोक्य राजीवराजितं प्रांगणकुसुमितकेसरशिषरिणं मत्तासन्नविकसत्पुष्पजातिमकरंदमधुलुब्धमधुपचिंचितं तेन। नूनमयं कस्याश्चिन्महेलायाश्चरणप्रतिबिंबो न पुनरन्यस्य। महामुनिरत्र कोपि निवसतीति चिंतयंस्तदग्रे पांसुल्भूमिप्रदेशे प्रतिकृतिं ददर्श ता च दृष्ट्वा व. पिहितगरीय पयोधरा This obviously represents disturbed version of the text adopted above. C reads thus तत्तीरे परिभ्रमन् कुमारो [वहल्लिमधतरतरनिकरसंकुले एतस्मिन् प्रदेशे एकं मन्यमुटजं दृष्टात्र 'कोपि मदर्पेरागमो भविष्यति' इति मन्यमानस्तद्दिशाभिमुखं यावत्

[illegible]

पुरस्स' इति। ततस्तदनु यावदग्रे गम्यते] तावत्तेनोत्तरीयपिहितगरीयःपयोधरा As portion of this is put in square brackets, the ms.-basis is not clear

3) P नवयौवनकामिनी 6) B कुमारोऽभ्युत्थितुं ददर्श (ददर्श added on the margin) ततस्तं 11) P om. किं कार्यम् etc. to दिशमाश्रितः 13) C adds [उपदीकृत] before पुरो, P om. मुक्त्वा, B has a marginal gloss. ढौकि for मुक्त्वा 16) B °वचनमपेक्षमाण 25) B श्रीभृगुकच्छे 28) C adds (महिमे) before देवानां 30) B घातिचतुष्टयकर्मक्षये

प्रणिपत्य प्रोचतुः 'भगवन्, निवेदय सा का ।' इत्याकर्ण्य भृगुभूपेन जनैश्च विज्ञप्तम् । 'भो विद्याधरौ, सा पुनः का ।' ततस्ताभ्यामुक्तम् । 'कदाचिद्वैताढ्यपर्वतात् सम्मेतशैलशिखरोपरि तीर्थकृतः प्रणिपत्य श्रीशत्रुञ्जयपर्वतमहातीर्थं प्रति गच्छद्भ्यामावाभ्यां विन्ध्यगिरिविनिर्गतनर्मदादक्षिणे तटे मृगयूथमार्गानुगामिनीमेकां कामिनीमालोक्य चिन्तितम् । 'अहो, महदाश्चर्यं मृगयूथेन सह कामिनी भ्रमति ।' तत्र कौतुकेनावामवतीर्णौ, आवाभ्यामाभाषिता च सा । 'हे बालिके, भीमे ऽरण्ये निर्मानुषे कथमेकाकिनी भवती, कुतो वा समागता ।' सा किंचिन्न जल्पति, प्रत्युताधिकतरमपससार । तत आवयोः पश्यतोरेव तन्मृगयूथं सा चाटलोचना च दर्शनादर्शनत्वमियाय । आवाभ्यां तदाश्चर्यमालोक्य को ऽप्यतिशयशाली मुनिः प्रष्टव्यः' इति ध्यायद्भ्यां भवानेवात्र दृष्टः । ततः पृष्टम् । 'मुनीश्वर, का पुनः सा ।' ततः स स्वयं केवलज्ञानशाली जल्पितुमारेभे ।

'अस्त्यवन्तीपुरी रम्या सदा नाकविराजिता । पुरी गरीयसी लक्ष्म्या सदाना कविराजिता ॥ ३३९
बभूव भूपतिस्तत्र प्रजापालनलालसः । श्रीमान् वत्साभिधः कान्त्या प्रजापालनलोपमः ॥ ३४०
यस्य प्रतापवशतो ऽरिनरेश्वराणां दन्तीन्द्रगण्डविगलन्मदवारिशोषः ।
कामं तदीयवनितानयनाम्बुपूरपोरः समं समभवच्च तदत्र चित्रम् ॥ ३४१
अभूत्तनूभवस्तस्यानूनसंवित्तिवैभवः । पुरंदरसमस्थामा नाम्ना श्रीवर्धनाभिधः ॥ ३४२

तथा श्रीमतीति तत्सुता च । तां विजयपुरस्वामिनो विजयनराधिपस्य तनुजः सिंहः पर्यणैषीत् । स च यौवनप्राप्तः 'सर्वदैवानयाध्वनीनो ऽसद्व्ययी' इति परिज्ञाय राज्ञा निर्विषयीचक्रे । ततः सिंहः स्वां प्रियां गृहीत्वैकस्मिन् पर्यन्तग्रामे ऽतिष्ठत् ।

§ ४३) इतश्च कालान्तरेण स श्रीवर्धनराजपुत्रो धर्मरुचिमुनेरन्तिके ऽन्तेवासी भूत्वा कियतापि कालेनाधिगतश्रुतः स्वीकृतैकाकिविहारिप्रतिमस्तत्र विहारमकरोद्यत्र स भावुको भगिनी च । अन्यदा स भगवान् मासक्षपणपारणायां क्षामतनुरत्नुतपोनिधिस्तस्या एव स्वसुर्वेश्मनि भिक्षार्थं प्रविवेश । तया दूरत एव भ्रातरमुपलक्ष्य चिन्तितम् । 'यदयं केनापि पाषण्डिना विप्रतार्य प्रव्राजितः । ततस्तया स्नेहभरनिर्भरहृदयया चिरभ्रातृदर्शनोत्कण्ठया मुनिरालिलिङ्गे । ततस्तत्पतिना तदात्वं बाह्यागतेन तच्चेष्टितमालोक्य कोपपरवशमनसा मुनिर्निहतः । तया तत्पत्न्या 'भ्राता मम हतो ऽनेन पापिना' इति ध्यात्वा पतिरपि काष्ठखण्डेन विनाशितः । तेन म्रियमाणेन तेनैव काष्ठखण्डेन प्रियापि भिन्नशीर्षा व्यधायि । स च सिंहः स्वभावत एव क्रोधनो महामुनिघातसंजाताघसंघातेन रत्नप्रभायां रौरवे नरकावासे सागरोपमस्थितिर्नैरयिकः समुत्पेदे । सापि तस्य मुनेः स्वसा भ्रातृस्नेहमूर्च्छिता तत्क्षणोत्पन्नक्रोधा निहतपतिजातप्रभूतपापा तत्रैव नरकप्रस्तरे समजनिष्ट । स पुनर्यतिर्निर्दयं कृपाणप्रहारव्यथितो ऽपि समाधिना विपद्य सद्यः सागरोपमस्थितिः सौधर्मे त्रिदशः समभवत् । ततश्च्युत्वात्र भृगुकच्छे नृपतिर्जातः सो ऽहं दृष्ट्वा भवद्भ्यामुत्पन्नकेवलः । स च सिंहो नरकादुद्धृत्य नन्दिपुरे पुरे ब्राह्मणत्वमुपलभ्य वैराग्यादेकदण्डीभूयाश्रमानुरूपं तपः प्रपाल्यायुषः क्षये ज्योतिष्केषु देवत्वं प्राप । तेन च को ऽपि केवली पृष्टः स्वपूर्वभवम् । तेन च तस्य ज्योतिष्कदेवस्य प्राग्भव उक्तः । तं श्रुत्वा समुत्पन्नातुच्छमत्सरग्रस्तमतिरिति व्यचिन्तयदिति । 'अहं तया निजप्रियतमया मारितः । सा च दुराचारा पुनः' इति चिन्तयता तेन सा ततो नरकादुद्धृत्य पद्मपुरे पद्मस्य भूपतेः कन्यका जातमात्रा दृष्टा । तदालोकनतस्तदात्वपरिस्फुरदमर्षकम्पमानाधरेण तेन तत्रागत्य विन्ध्यगिरिवनान्तराले सा बालिका जातमात्रा समुज्झिता । सा च कर्मवशतः कोमलकिसलयव्याप्तप्रदेशे पतिता पवनेनाश्वासिता च । तदानीं च भवितव्यतया तत्रैव गर्भभरवेदनार्ता वनमृगी समागता प्रसूता च । प्रसववेदनाविरामे तया मृग्या निरूपितं चिन्तितं च । 'किं ममाधुना युगलकमभवत् । तत आर्जवतया स्वापत्यमिति तस्या मुखे स्तन्यं स्रवन्ती तामवर्धयत् ।' ततश्च सा बाला मृगयूथेन रममाणा निर्मानुषे ऽरण्ये क्रमेण यौवनमाससाद । तत्र च तस्यास्तिष्ठन्त्या वननिकुञ्जानि गृहाणि, पक्षिणो बान्धवाः, वानरशिशवो मित्राणि, अशनं वनफलानि, सलिलं निर्झरजलं, शयनं विशालशिलातलानि, विनयः सारङ्गकुलस्य पृष्ठिशीर्षकण्डूयनमिति । ततः सा मृगयूथसंगता मानुषं निरीक्ष्य मृगीव प्रोत्फुल्ललोचना पलायते । यद्भवद्भ्यां पृष्टं यथा

3) P has blank space between विन्ध्यगिरि and नर्मदा° 5) P B om. आवाभ्यामाभाषिता च सा 10) P नाकविराजिनी B has a marginal gloss thus° सह दानेन वर्तते सदाना । तथा कविभिः पंडितैः राजिता । पुनः विशिष्टा । सदा सर्वदा नाकवत् शोभिता । ऽथवा सदानकविराजिता दुःखविराजिता किंतु सदामुदिता इत्यर्थे 17) P B गृहीत्वा कस्मिन् 24) B adds सा before प्रियापि, P om. भिन्न 25) B नरकवासे 36) B गर्भभार°. 40) B निर्भयं सारङ्ग

'का पुनरेषा वने परिभ्रमति' सेयं मम पूर्वभवीयस्वसुर्जीवः । यदेतया कदाचिन्मानुषो ऽपि न वीक्षित इति युवां दृष्ट्वा पलायिता ।' ताभ्यां विद्याधराभ्यां विज्ञप्तम् । 'किं सा भव्या, किमभव्या' इति । भगवतादिष्टम् । 'भव्या' । ताभ्यामुक्तम् । 'कथं तस्याः सम्यक्त्वप्राप्तिः' । भगवतोक्तम् । 'अस्मिन्नेव भवे ऽस्याः सम्यक्त्वलाभः' । ताभ्यामुक्तम् । 'कस्तस्या धर्माचार्यो भावी' । भगवता भणितं मामुद्दिश्य । 'एष राजकीरः' । ततो ऽहं भगवद्भणितेन मदनमञ्जर्याः 'पितामहवाक्यमलङ्घनीयम्' इति चिन्तयन्त्या तस्याः प्रबोधकृते विसर्जितो ऽम्बरतलमुत्पत्यात्र वनान्तः समागतः । मया च परिभ्रमता सेयं बालिका दृष्टा । ततः कियद्भिरपि दिनैर्भक्ष्याभक्ष्ये कार्याकार्ये तथा जिनप्रणीते धर्मे समग्रे ऽपि मनुष्यव्यवहारे च विचक्षणा कृता । कथितश्चास्यै केवलिप्रणीतः पूर्वभवः । यथा 'भवती पद्मभूपस्य दुहिता वैरिणात्र समानीता न वने जाता, तदरण्यं परित्यज्य मया समं वसन्तीं भुवं समागच्छ । तत्र भोगान् भुङ्क्ष्व परलोककृत्यमाचरेः ।' एतया भणितम् । 'यदिदं वनं ममायतनमिति । येन दुर्लक्ष्यो लोकाचारः । विषमाश्चपलाः पञ्चापि विषयताक्ष्याः । बहवः खलाः । अतो ऽत्रैव मन्ममसि समाधिर्न पुनरन्यत्र लोकाचारे ।' तदनन्तरं सा तत्रैव वने पतितप्रासुककुसुमकन्दफलमूलपत्राशना दुश्चरं चिरं तपश्चरन्ती स्थितवती । ततो यत्त्वया पृष्टम् 'का त्वं, कुत आगता, किं वनवासे वैराग्यहेतुः' इत्यादिकमियं पृष्टा तत्तव भोः कुमार, मयोदितम् ।' ततः कुमारेण सविनयमुत्थाय 'राजकीर, त्वां साधर्मिकमभिवादये' इत्युक्तम् । एणिकया जल्पितम् । 'फलितं ममाद्य वनवासेन, दृष्टो यद्भवान् सम्यक्त्वधारकः श्रावकः' इति । अतिक्रान्तो मध्याह्नसमयः, तत्त्वरितमुत्तिष्ठ यथा स्नानार्थं गच्छावः । ततः सा तस्याश्रमस्य प्रत्यासन्नजलाशयोद्धृतगलितजलैः कृताङ्गप्रक्षालना प्रावृतधौतकोमलधवलवल्कला कस्मिंश्चिद्गिरिकन्दराभोगे पूर्वं जलेन संस्नप्य भगवतः प्रथमतीर्थपतेः प्रतिमां जलस्थलजकुसुमैरभ्यर्च्य च प्रणतिं चकार । कुमारेण च स्नात्वा कृतपूजाविधानेन स्तुतिः कर्तुं समारेभे ।

'गुणैरमेय नाभेय भवच्छेदविधायक । अतो भव भवभ्रान्तिभीतिसंहतये मम ॥ ३४३
श्रीनूपाङ्क जगन्नाथ देवदेव मनोभव । मम प्रहर्ता संहर्ता तस्य त्वं तत्त्ववृत्तितः' ॥ ३४४

§ ४४) अथो कुमार एणिकया शुकेन च साकं तत्रैवोटजे समागत्य सुस्वादुसुरभिसुपक्कानि फलान्यवसत् । तत्रस्थस्य कुमारस्य विविधशास्त्रकलाकलापदेशभाषाख्यायिकाख्यानकभाषणप्रमोदितैणिकाराजकीरस्य एकदा श्यामलकायच्छायं शिखिपिच्छविनिर्मितकर्णावतंसं नानाविधतरुराजीप्रसूनापूर्णधम्मिल्लं शबरमिथुनमेकं समाजगाम । तच्चाग्रतो भूत्वा राजपुत्रस्य बालिकाया राजकीरस्य च प्रणामं निर्माय दूरशिलातले ऽध्युवास । एणिकया तस्य निरपायकायकिंवदन्ती पृष्टा । तेन च प्रणतोत्तमाङ्गतयैव सर्वमपि प्रत्युक्तं न पुनर्वचनेन । शबरेण च मुक्तं धनुर्धरण्याम् । कुमारेण तद्रूपशोभाविरुद्धशबराचारकौतुकाक्षिप्तचेतसा चिन्तितम् । 'अहो, धिग् रूपं न कार्यं लक्षणैः, अप्रमाणानि शास्त्राणि, असाराः सर्वे गुणाः, अकारणं वेषाचारौ, सर्वमपि प्रतीपम् । अन्यथा कथमेतद्रूपं लक्षणव्यञ्जनविभूषितम् । कुत्र वा इदम् । प्राकृतपुरुषसंवादि शबरवेषत्वम्' इति चिन्तयता कुमारेण भणितम् । 'एणिके, किं पुनरेतत् ।' तयोक्तम् । 'कुमार, सर्वदैवात्र वने परिभ्रमदिदं पश्यामि, परमार्थवृत्त्या न जाने ।' कुमारेण भणितम् । 'एणिके, इदं न शबरयुगलम्, किंतु कृतशबरवेषमेतन्मिथुनं न सामान्यम् ।' एणिकया भणितम् । 'कथं लक्ष्यते' । कुमारेण जल्पितम् । 'सामुद्रिकलक्षणैः' । तयोक्तम् 'किं सामुद्रिकशास्त्रं कुमारस्य परिचितम् । एतत्प्राप्तशबरवेषं युगलं तावत्तिष्ठतु, प्रथमं पुरुषलक्षणं निवेदय ।' कुमारेण जल्पितम् । 'किं विस्तरतः कथयामि, किं वा संक्षेपतः ।' तया भणितम् । 'कापि विस्तरतः क्वापि संक्षेपतश्च ।' कुमारेणोक्तम् । 'विस्तरतो लक्षप्रमाणं संक्षेपतः परिक्षीयमाणं यावत्सहस्रं शतं श्लोकानां च ।' ततस्त्वं पूर्वं किंचिद्विस्तरतः शृणु । यथा ।

'पद्मवज्राङ्कुशच्छत्रशङ्खमत्स्यादयस्तले । पाणिपादेषु दृश्यन्ते यस्यासौ श्रीपतिः पुमान् ॥ ३४५
उन्नताः पृथुलास्ताम्राः स्निग्धा दर्पणसंनिभाः । नखा भवन्ति धन्यानां धनहेतुसुखप्रदाः ॥ ३४६
सितैः श्रमणता ज्ञेया रूक्षपुष्पितकैः पुनः । जायते किल दुःशीलो नखैर्लोके ऽत्र मानवः ॥ ३४७
शुभ्राः समाः शिखरिणो दन्ताः स्निग्धा घनाः शुभाः । विपरीताः पुनर्ज्ञेया नराणां दुःखहेतवः ॥ ३४८

2) P om. विद्याधराभ्यां 8) B trans. च after कृता (written on the margin) 9) B भुक्त्वा for भुंक्ष्व 10) B °कृत्यमाचर, विषमा [विषया] श्चपला: पञ्चापि विषय (इन्द्रिय) ताक्ष्या: 20) P मतः B नमः for मम 21) P मनोभव B मनोभवं 24) P B om. एकदा, P B श्यामलच्छायं. 25) P B मिथुनमेकमाजगाम 27) B धनुर्धरिण्यां, B शबराचारकौतुका°. 30) B om. किं पुनरेतत् etc.......भणितम् एणिके. 31) P कुमारेणोक्तं for कुमारेण भणितम् 39) P B धनहेतुः 40) P रूक्ष° B रूक्ष° for रूक्ष on which B has a marginal gloss thus. कर्णिकाकारपुष्पसहितैः, C has a marginal note: रूक्षशब्दस्य सुवर्णवाचकत्वादत्र दीप्तवर्णेन ग्राह्यम् ।

द्वात्रिंशद्दशनो राजा भोगी स्यादेकहीनतः । त्रिंशता मध्यमो ज्ञेयस्ततो ऽधस्ताच्च सुन्दरः ॥ ३४९
स्तोकदन्ता अतिदन्ता ये नरा गर्भदन्तगाः । मूषकैः समदन्ताश्च ते च पापाः प्रकीर्तिताः ॥ ३५०
अङ्गुष्ठयवैराढ्याः सुतवन्तो ऽङ्गुष्ठमूलजैश्च यवैः । ऊर्ध्वाकारा रेखा पाणितले भवति धनहेतुः ॥ ३५१
वामावर्तो भवेद्यस्य वामायां दिशि मस्तके । निर्लक्षणः क्षुधाक्षामो भिक्षामटति लक्षिकाम् ॥ ३५२
दक्षिणो दक्षिणे भागे यस्यावर्तस्तु मस्तके । तस्य नित्यं प्रजायेत कमला करवर्तिनी ॥ ३५३
यदि स्याद्दक्षिणे वामो दक्षिणो वामपार्श्वके । पश्चात्काले भवेत्तस्य भोगो नास्त्यत्र संशयः ॥ ३५४

संक्षेपतस्तु श्लोकेनैकेनाकर्णितव्यम् ।

गतेर्धन्यतरो वर्णो वर्णाद्धन्यतरः स्वरः । स्वराद्धन्यतरं सत्त्वं सर्वं सत्त्वे प्रतिष्ठितम् ॥ ३५५

§ ४५) इति श्रुत्वा तया भणितम् । रम्यमेतद्, परं किं त्वयामुष्य शबरस्य सुलक्षणं ज्ञातम् ।' तेनोक्तम् । 'वणिके, यानि मयोक्तानि तानि सर्वाण्यप्यस्य पुरुषस्य तनौ शुभानि लक्षणानि दृश्यन्ते । तज्जाने को ऽप्येष महासत्त्वः केनापि हेतुनायं कृतशबरवेषः प्रच्छादितस्वाभाविकरूपो विन्ध्यगिरिवनान्तः स्थितः ।' एतदाकर्ण्य शबरेण चिन्तितम् । 'अहो, पुरुषलक्षणपरिज्ञानदक्षिणः पुमानयम् । तावच्च युक्तमत्र स्थातुं किन्त्वपसरणमेव श्रेष्ठम्, यावदस्मानेष न जानाति' [इति] । ततो ऽभ्युत्थाय शबरः शबरी च स्वस्थानं जग्मतुः । वणिक्पा भणितम् । 'कुमार, तव महती दक्षता यदेष प्रच्छन्नशबरवेषो ऽप्युपलक्षितः ।' तेनोक्तम् । 'प्रथममेव परिज्ञातः । पुनर्विशेषतो ज्ञातुमिच्छामि स्फुटं प्रकटय ।' भणितमेणिकया । 'कुमार, विद्याधरावेतौ ।' तेनोक्तम् 'तर्हि कथमेतद्वेषधारिणौ ।' तयोक्तम् । 'एतयोर्विद्याधरयोर्भवानपि परिज्ञाता । भगवतः प्रथमतीर्थनाथस्य सेवाहेवाकिनोर्नमिविनम्योर्धरणेन्द्रेण यद्वयो विद्या दत्ताः । कियत्यो विद्याः कयापि रीत्या साध्यन्ते । सर्वासामपि पृथक् पृथक् साधनोपायः ।

काश्चित्पानीयमध्ये ऽमूः काश्चित् पर्वतमस्तके ।
काश्चित् श्मशानमेदिन्यां विद्याः साध्या जितेन्द्रियैः ॥ ३५६

ततः कुमार, एतावनेन वन्येन वेषेण शाबरीं विद्यां साधयन्तौ तिष्ठतः । तथैव विद्याधरः सपत्नीको वनान्तः स्वेच्छया परिभ्रमन्नस्ति ।' कुमारेणोक्तम् । 'कथं त्वं पुनर्जानासि, यथैष विद्याधरः ।' तया भणितम् । 'न जानामि' [किंतु] मयैकदा कीरमुखतः श्रुतमेतत् । एकस्मिन् दिने स्वीकृतदुरितौषधपौषधाहं भगवतो नाभिभवस्य पूजार्थं फलपत्रकुसुमानां ग्रहणाय वनान्तरं न गता, कीरः पुनर्गतः । स च मध्याह्नसमये व्यतिक्रान्ते समायातः सन् मया पृष्टः 'अद्य कथमेतावतीं वेलामतिक्रम्य भवान् समायातः' । तेन निगदितम् । 'अद्य त्वं वञ्चितासि, यल्लोचनानामाश्चर्यभूतं न किमपि दृष्टिपथमवतीर्णं ते, यतो द्रष्टव्यफलानि हि लोचनानि ।' ततो मयोक्तम् । 'राजकीर, त्वं कथय किं तदाश्चर्यम् ।'

§ ४६) ततस्तेन ममाग्रे निगदितम् । 'यथाद्याहं वनान्तर्गतः । तत्र च सहसा शङ्खतूर्यभेरीमृदङ्गभवो महाध्वनिदः श्रुतः । ततो मया सहर्षोद्भ्रान्तचेतसा कर्णः प्रदत्तः । कतरस्यां दिशि ध्वनिविशेषः । ततस्तदनुसारेण यावद्गच्छामि तावद्भगवतो नाभिसूनोः प्रतिमायाः पुरो दिव्यं नरनारीजनं प्रणाममादधानं, तथाहार्यं वाचिकमाङ्गिकं सात्त्विकं चेति चतुर्विधमभिनयं वितन्वन्तं विलोक्य मया चिन्तितम् । 'एते न तावद्देवा अवश्यम्, यतो मयैकदा भगवतः केवलिनः केवलमहिमाय समेतानां देवानां चरणा भूमितले न लगन्ति, लोचनान्यनिमिषाणि चैतद्दृष्टमासीत् । एतेषां पुनश्चरणा महीपृष्ठे लग्ना लक्ष्यन्ते, सनिमिषाणि नयनानि च । तेन जाने नैते त्रिदशाः, अतिसश्रीकतया न मानुषा अपि, किंतु गगनाङ्गणचारिणो विद्याधरा इमे । 'तावत्पृच्छामि किमेतैः प्रारब्धम्' इति चिन्तयंश्चूतपादपाधः क्षणं निषण्णः । अत्रान्तरे यथास्थानमासीना विद्याधरनरा विद्याधर्यश्च । ततस्तेषामन्तःस्थितेनैकेन विद्याधरतरुणेनानेकरत्ननिर्मितो विमलदिव्यजलपूर्णकलशो जगृहे, तादृश एव द्वितीयो विद्याधरीणां मध्ये ऽत्यन्तरूपशोभया विद्याधर्यैकया च । ताभ्यां प्रमुदितचित्ताभ्यां भगवतः श्रीयुगादिभर्तुः स्नात्रं विधाय सुमनोभिः पञ्चवर्णैर्जलस्थलभवैरर्चां रचयांचक्रे । ततस्तौ स्तुत्वा भगवन्तं धरणेन्द्रस्य नागभूपतेराराधनाविधौ कायोत्सर्गमेकं द्वितीयं तदग्रमहिष्यास्तृतीयं शाबरविद्यया विरचय्य शरीरादिभूषणान्युत्तार्य

4) B रूक्षिर्वा 6) P स्याद्दक्षिणे वामपार्श्वके, B originally स्याद्दक्षिणे वामो दक्षिणो वामपार्श्वके, but it is improved thus (with some marginal addition स्याद्दक्षिणे वा मस्तके वा वामपार्श्वके । 8) B inter सर्वं & सत्त्वे 19) P अत्र for अमू°, P C om. काश्चित् पर्वतमस्तके 21) P B om. वन्येन 23) P B om. [किंतु], P B °पौषधा भगवतो 24) B adds गता before फलपत्र°, B om न गता, B om स च 26) P B om. ते 32) B केवलिमहिमायै 35) P om. इमे 36) B °नरवरा for °नरा 40) B शाबरविद्यया.

च शबरवेषमङ्गीचक्रतुः । तयोर्महाधिराजेन शबरेण महाशाबरी विद्या न्यवेदि । ताभ्यां मौनव्रतं प्रतिपद्य सद्यः श्रीभगवान्नाभिभवो गुरुवर्गः साधर्मिकलोकश्च ववन्दे । विद्याधराणां मध्ये कृताञ्जलिनैकेन विद्याधरेणोक्तम् । 'भो लोकपाला विद्याधराश्च श्रूयताम् । पूर्वं शबरशीलो विद्याधरशेखरः सर्वसिद्धशाबरविद्याकोशः सप्रभावश्चिरं राज्यं परिपाल्य समुत्पन्नवैराग्यरञ्जितः प्रतिपन्नश्रीजिनधर्मः सर्वसंगं परित्यज्यात्रैव गिरिकुहरे स्थितः । तस्य पुत्रेण शबरसेनापतिना पितृभक्त्यात्रैव स्फाटिकमयी भगवत्प्रतिमा निवेशिता, तदाप्रभृत्येतद्विद्यासिद्धक्षेत्रम् । ततो ऽमुष्य प्राप्तशबरवेषस्य भगवन्नाभिभवप्रभावतो धरणेन्द्रस्याभिधानेन चैषा निष्प्रत्यूहं सिद्धिमेतु । ततः सर्वे ऽपि विद्याधरा 'अस्य शीघ्रं विद्या सिध्यतु' इति प्रोच्य तमालदलश्यामलं गगनतलमुत्पेतुः । ततस्तौ द्वावप्यङ्गीकृतशबरवेषौ तत्रैव तिष्ठतः । ततः कुमार एतेन कीरकथनेन जाने कृतशबरवेषौ विद्याधराविमौ ।' इत्याकर्ण्य कुमारेणोक्तम् । 'पणिके, तन्ममैकं वचः कर्णकटुकं श्रूयताम् ' तयोक्तम् । 'ममादेशं देहि ।' कुमारेण जल्पितम् । 'अत्रागतस्य मम कालक्षेपः समजनि, स्वस्ति भवतु भवत्यै, मया पुनरवश्यं दक्षिणापथे गन्तव्यम् ।' पणिकया भणितम् । 'कुमार, सत्यमेतद्यत्कदापि प्राघूर्णकैर्ग्रामा न वसन्ति । पुनर्निजवृत्तान्तनिवेदनप्रसादेन मम मनःप्रमोदो विधीयताम् । ततः कुमारेण मूलादारभ्य वनप्रदेशं यावच्चरितं निजं निगदितम् । पणिकयोक्तम् । 'कुमार, त्वद्वियोगेन जनकजनन्यौ विविधाबाधाभाजनं भविष्यतः, अतो यदि भवते रोचते तदा तव कायकौशलकथनार्थं कीरं प्रेषयामि ।' 'एतद्भवतु' इति प्रोच्य समुत्थाय कुमारश्चचाल । ततस्तत्संगतिविरहजातमन्युभरसंभूतबाष्पजललवप्रतिरुद्धनयनालोकप्रचारा पणिका कीरेण समं कियतीं भुवमनुगम्य कुमारमापृच्छ्य व्यावर्तत । कुमारो ऽपि क्रमेण क्रामन् विन्ध्याटवीं सह्यगिरिं निकषा कस्यचित्सरसस्तीरे सार्थमेकमावासितं समीक्ष्य पुरुषमेकं पप्रच्छ । 'भद्र, निवेदय कुतः सार्थः समागतः, कुत्र वा गमी ।' तेनोक्तम् । 'विन्ध्यपुरादायातः, काञ्चीपुरीं गमिष्यति ।' कुमारेण भणितम् । 'विजयापुरी कियद्दूरे, इति जानासि त्वम् ।' तेनोक्तम् । 'देव, दूरे विजयापुरी परं दक्षिणमकराकरतीरस्था भवतीति श्रूयते ।' कुमारेण चिन्तितम् । 'सार्थेनैतेन समं मम गमनं कमनीयम् ।' ततः कुमारः सार्थपतिं वैश्रवणदत्ताभिधमुपगम्य बभाषे । 'हे सार्थपते, त्वया सह समेष्यामि ।' तेनोक्तम् । 'भवत्विति महाननुग्रहः कृतः ।' ततः सार्थपतिना प्रयाणकं चक्रे ।

§ ४७) अत्रान्तरे सहस्रकरः पश्चिमाचलचूलामाललम्बे । सर्वत्र तमःप्रसरः प्रससार । ततः कस्मिंश्चित्प्रदेशे स सार्थ आवासं रचयांचक्रे । ततो भवितव्यतया संनद्धैर्भिल्लैः समाकृष्टनिष्कृपकृपाणैरारोपितचापदण्डैः 'गृहाण गृहाण' इति वदद्भिः सार्थः सकलो ऽपि लुण्टितः । तदसमञ्जसमालोक्य लोकः पलायनं चकार । इतश्च सार्थपतिदुहिता धनवती प्रनष्टे परिजने व्यापादिते पादातिकजने पलायिते सार्थपतौ किरातैर्गृह्यमाणा भयभ्रान्तलोचना निःश्वासधोरणीं मुञ्चमाना वेपमानपीनपयोधराशरणा 'शरणं शरणम्' इति प्रार्थयमाना कुमारकुवलयचन्द्रमुपससर्प ।

ततस्तयोचे 'शौर्येण दृश्यसे सिंहसंनिभः । एष भिल्लजनत्रस्तामत्राशङ्क त्वमद्य माम् ॥' ३५७
तेनोदितं 'भयभ्रान्तलोचने वाम्लोचने । मा तनु स्वतनुत्यागादपि त्रातासि ते ऽधुना ॥' ३५८

इति प्रोच्य,

कुतो ऽपि भिल्लादाच्छिद्य सशरं स शरासनम् । शरैर्वर्षितुमारेभे धाराभिरिव वारिदः ॥ ३५९
जर्जरं तत्प्रहारौघैर्बलं नष्टं दिशोदिशि । वीक्ष्य पल्लीपतिर्योद्धुमुद्धतः समुपस्थितः ॥ ३६०
निशातशरघोरण्या तदा ताभ्यां परस्परम् । अकालवृष्टिर्विहिता कालरात्रिरिवापरा ॥ ३६१

§ ४८) ततः कुमारेण रोषारुणेक्षणेन स्तम्भनमन्त्रः प्रयुक्तः । भिल्लेशेनापि कुमारे स एव मन्त्रः प्रयुक्तः, परं तेन कुमारस्य न किमपि जातम् । ततो भिल्लपतिना चिन्तितम् । 'अहो, को ऽप्येष महासत्त्वः सर्वकलासु कुशलो मया हन्तुं न शक्यते, किंतु प्रत्युतामुष्य हस्ततो मया मृत्युः प्राप्यः, तदलं संप्रहारेण, सर्वसंगपरित्याग एव मम श्रेयान् संप्रति' इति चिन्तयन् भिल्लस्वामी रणधरण्यां हस्तगतमपरुह्य करालं करवालमुत्सृज्य प्रलम्बमानभुजपरिघः परित्यक्तदुष्प्रणिधानः स्वीकृतसाकारनियमः पञ्चनमस्कारं समुच्चरन् समशत्रुमित्रः कायोत्सर्गमङ्गीचकार । तादृग्वृत्तं वीक्ष्य पञ्चनमस्कारवचः श्रुत्वा

1) B महाशाबरविद्या 8) B कृतशबरवेषौ 11) B प्राघूर्णकैः. 13) P om. मन, B om. निजं 16) B किरेगी 21) C om. मम 22) B om. हे. 31) B भुञ्ज for तनु 32) B om. इति प्रोच्य 41) B पंचनमस्कारमुच्चरन्

सहसा संभ्रान्तः कुवलयचन्द्रः 'साधर्मिको ऽयम्' इति तत्समीपमुपागत्य प्रोवाच । 'किं त्वया सहसा साहसमनीदृशं प्रारब्धम्, मुञ्च कायोत्सर्गम् । ममापि पूर्वकृतपापस्यापराधं सहस्व ।' ततः पल्लीपतिना चिन्तितम् । 'यदसावपि साधर्मिकस्ततो मम मिथ्यादुष्कृतं दातुमुचितम् ।' इति चिन्तयन् कायोत्सर्गं प्रोज्झ्य कुमाराय वन्दनकं विदधे, कुमारेणापि तस्य च । एवं तौ परस्परं दर्शितधर्मरागौ प्रीतिस्यूतचेतसौ प्रसरद्बाष्पबिन्दुदृष्टी बभूवतुः । कुमारेणोक्तम् । 'यद्येतत्कथमेतत्, अथैतत्किमपरेण ।' एतदाकर्ण्य भिल्लपतिरूचे । सर्वमपि जाने परं दुष्टैः कर्मवैरिभिर्लोभपरवशः कृतः, परं त्वत्संगत्या संप्रति तपोनियमध्यानयोगैरात्मानं साधयिष्ये ।' कुमारेणोक्तम् । 'न सामान्यं तव चरित्रम् । ततः कथय को ऽसि ।' स पल्लीपतिर्जगाद । 'नास्मि भिल्लाधिपः, एतत्तव विस्तरेण कथयिष्ये । सांप्रतं पुनः सार्थं भिल्लजनैर्लुण्ट्यमानं निवारयामि ।' ततः पल्लीपतिना सार्थः सर्वो ऽपि भिल्लेभ्यो रक्षितः । भिल्लाः सर्वे पल्लीपतिभयतो दूरं नेशुः । यद्यस्य संबन्धि वस्तुगतमासीत् तत्तस्य पल्लीपतिरर्पयामास । भिल्लैः सार्थपतिर्नश्यन् धृत्वा सेनापतये ऽर्पितः । तेनोक्तं च । 'सार्थपते, मा भयं भज, निजं पण्यं गृहाण' इति वदन् सेनापतिरुत्थाय कुमारेण समं सह्यशिखरिशिखरसंश्रयां महापल्लीमाटियान् ।

§ ४९) कुमारेण च पल्लीं नगरीसमानश्रियं तथा तन्मध्यस्थप्रासादं विशदं विलोक्य पृष्टम् । 'यदमुष्य संनिवेशस्य किमभिधानम् ।' तेनोक्तम् । 'एतस्याः पल्ल्याश्चिन्तामणिरित्याख्या ।' एवमन्यान्यप्रश्नपरः कुमारस्तेन समं राजमन्दिरमाससाद । ततो द्वावपि मणिमयेषु भद्रासनेषु संनिविष्टौ । ततश्च स्नानपीठमलंकृत्य विकसन्मालतीगन्धसनाथं लक्षपाकं तैलमुत्तमाङ्गे प्रक्षिप्य संवाहकैः कमलकोमलकरतलैः सुखेन संवाहितौ । ततस्तौ कोष्णैर्जलैरङ्गं प्रक्षाल्य शुचिभूय चन्द्रांशुनिचयच्यूते इव श्वेतवाससी परिधाय ततस्तदन्तर्वर्तिनि देवतायतने कनकमयकपाटसंपुटमुद्धाट्य शिवश्रियो द्वारमिव भगवतां जिनानां कनकरत्ननिर्मिताः प्रतिमाः समभ्यर्च्य जिनस्तुतिचतुर्विंशिकां परामृश्य प्रणिपत्य च भोजनमण्डपमुपाजग्मतुः । ततश्च यथासुखं भोजनं निर्माय स्वैरं परस्परं यावद्वार्तां कुर्वन्तौ तिष्ठतस्तावदकस्मात् प्रावृतसितधौतनिवसनो लोहदण्डव्यापृतकर एकः पुरुषः समागत्य सेनापतेः पुरोभूय इदं पपाठ ।

'जानास्यपारसंसारमसारं सागरोपमम् । वचश्च वेत्सि श्रीजैनं शिवशर्मैकदेशकम् ॥ ३६२
एतदध्यवसायात्तु विरतिं न करिष्यसि । अतस्त्वां लोहदण्डेन ताडयिष्यामि निष्कृपम् ॥' ३६३

इति वदता तेन सेनापतिरुत्तमाङ्गे मनाक् ताडितः । ततो महागारुडमन्त्राभिमन्त्रितसिद्धार्थप्रहतो भुजंगम इवाधोमुखः स्थितः सेनापतिरित्यचिन्तयत् । 'अहो, कौतुकं यदनेन निर्दयमनसा सुपुरुषसेव्दशस्य पश्यतो ऽहं प्रहतः कर्कशं भणितश्च । अथवा मम प्रमादिन एतेन रम्यमेव विरचितम् ।

जरामृत्युमहारोगदुःखतप्ता भ्रमन्ति हि । संसारघोरकान्तारप्रान्तरान्तस्तनूभृतः ॥ ३६४
तदन्तः को ऽपि यो भव्यः कर्मग्रन्थिं विभिद्य सः । सम्यक्त्वरत्नं दुष्प्रापममूल्यं स्वीकरोति च ॥ ३६५
तदेव फलकं प्राप्य भवाम्भोधौ प्रमाद्यति । यः शरीरी स सद्यः स्वं तनुते ऽतनुदुःखभूः ॥' ३६६

इति चिन्ताचान्तमनसं सेनापतिं बाष्पजललवस्तृतनयनयुगलं प्रमुक्तदीर्घनिःश्वासं दीनास्यं निरीक्ष्य कुमारः प्रोवाच । 'भद्र, कथय क एष वृत्तान्तः ।' ततो दीर्घं निःश्वस्य सेनापतिर्जजल्प । 'कुमार, श्रूयताम् ।

§ ५०) लोकंपृणगुणग्रामाभिरामास्ति गतावमा । धराराामललामश्रीः पुरी रत्नपुरी वरा ॥ ३६७
स्वःपुरीवोग्रधन्वाढ्या व्योमश्रीवत्सभङ्गला । अलकावत्सधनदा या लङ्केव सदा वरा ॥ ३६८
वनावनीव सच्चेना कलिता ललिताशना । सपुन्नागा सनारङ्गा श्रीफलैः सुमनोरमा ॥ ३६९
तत्र रत्नमुकुटाह्वः प्रह्वविश्वमहीपतिः । समस्ति पृथिवीपालः पालिताखिलभूतलः ॥ ३७०

तदङ्गजौ दर्पफलिको भुजफलिकश्च । एवं च तस्य राज्यं पालयत एकस्मिन्नमावास्यादिने प्रदोषे वासवेश्म प्रविश्य किमपि चिन्तयतः प्रदीपे पतङ्ग एकः समागतः । राज्ञा प्रकृत्यनुकम्पितहृदा चिन्तितम् 'अयं वराको मर्तुकामस्तस्मादमुष्य परित्राणं करोमि' । इति चिन्तयता तेन करेण गृहीत्वा वातायनकपाटविवरेण बहिः प्रक्षिप्तः । स पुनरपि दीपान्तिकमायातः । राज्ञा चिन्तितम् । 'उपायरक्षितो जन्तुः

5) B तदाकर्ण्य for एतदाकर्ण्य 7) P C साम्यं तव 8) P भिल्लाधिप 9) B सर्वेपि for सर्वे 11) B om. च 15) B °समानं for सनाथं 21) C °निवसिनो 22) P जानास्यपारं B जानासपार 33) B has some marginal glosses on these verses उग्रधन्वेन आढ्या, पक्षे उग्राणि धनूंषि येषां ते उग्रधन्वानो धनुर्धरास्तैराढ्या ॥ धनदा दानेश्वरास्तैः सहिता ॥ दावं संसारं राति ददाति दावरा राक्षसास्तैः सहिता पुरी सदावरा प्रधाना ॥ नेत्रैर्वृक्षविशेषैरारक्लिता संबद्धा, पुरी पक्षे सती नेत्रा स्वामिना सहिता ॥ ललिता मनोहरा अशना प्रिय[गु]वृक्षा यत्र, पुरी पक्षे ललितानि आसनानि यस्या ॥ नारंगवृक्षसहिता पुरी सह नारंगैर्नर्मभिर्वर्तते स नारंगा ॥ बिल्वफलैः ।

सुचिरं कालं जीवति'। इति ध्यात्वा प्रागुद्धाटिते समुद्गके राज्ञा पतङ्गं प्रक्षिप्य पिधानं च दत्त्वा स उपधाने मुमुचे। अथ भूपतिर्निद्रासुखमवाप्य प्रगे समुद्गकं यावन्निरूपयति तावत्तत्र गृहोलिकामद्राक्षीत्। तेन समुद्गकं च पतङ्गशून्यं निरीक्ष्य चिन्तितम्। 'यदसौ निश्चितं कुड्यमत्स्येन भक्षितः। नास्ति कुत्रापि मोक्षो विहितस्य कर्मणः।

पूर्वजन्मार्जितं कर्म यावन्मात्रं शरीरिणा। शुभं वाप्यशुभं वापि तावन्मात्रमवाप्यते ॥ ३७१

इति महीपतेः सहसा वैराग्यमार्गजाङ्घिकस्य जातिस्मृत्या पूर्वभवः प्रकटीबभूव।

यथा पालितचारित्रः स्वर्गलोकं गतः पुरा। सुखं भुक्त्वा ततश्च्युत्वात्रैव भूपो भवं भुवि ॥ ३७२

§ ५१) अथ तस्य तत्रावसरे संनिहितया कयाचिद्देवतया रजोहरणवदनवस्त्रिकापात्रादिनवविधोपधिसमर्पणं चक्रे। ततः स राजर्षिर्यावत्कचांल्लुञ्चितु प्रवृत्तस्तावद्विभाता विभावरी। पेठुर्मङ्गलपाठकाः।

'पूर्वमेव मुनेर्धर्मे जागरां प्रत्यपद्यत। ततो दिनमुखे चित्रं वयं सूर्यपरायणात् ॥ ३७३

उदयाचलचूलायामारुरोह दिवाकरः। पद्मालयेषु पद्मान्यवापन् भुवि विनिद्रताम् ॥ ३७४

प्रससार च सर्वत्र पत्रिकोलाहलो ऽतुलः। ववौ वायू रतोद्भूतश्रमबिन्दुततिं हरन् ॥ ३७५

अन्धकारं करोति स्म क्षीरवत्प्रपलायनम्। अन्धकाररिपुक्रूरकराघातभयादिव ॥ ३७६

इन्दीवरं परित्यज्य षडङ्घ्रिर्भजते ऽम्बुजम्। कुसेवक इवाश्रीकं सश्रीकं स्वामिनं नवम् ॥ ३७७

स्वरैर्निवेदयन्तीव पक्षिणो जगतो ऽप्यहो। श्रियः प्रयान्ति चायान्ति चित्रभानुनिदर्शनम् ॥ ३७८

नभोलक्ष्मीरुदयिने सूर्याय ददते मुदा। तारापुष्पच्छलादर्घ्यं पाद्यं चेन्दुकराम्भसा ॥ ३७९

एवंविधे प्रभाते ऽत्र भूप मोहं परित्यज। केवलं परलोकस्य हितमर्थं समाचर ॥ ३८०

तच्च तादृशं स्तुतिव्रातं पठितं श्रुत्वा भगवान् महर्षिः कपाटसंपुटमुद्धाट्य वासवेश्मतो गिरिवरकन्दराकण्ठीरव इव निर्गतः। कृतकेशलुञ्चनः पात्ररजोहृतिमुखवस्त्रिकोपशोभितकरतलः पूर्वमेव शय्यापालिकाभिर्ददृशे। पूत्चक्रे चेति। 'भो भोः परिजनाः, एतैत त्वरितमस्माकं स्वामी कामपि विडम्बनां प्राप्तः प्रयाति।' तदेवमाकर्ण्य ससंभ्रमवशस्खलन्नूपुररसनारवमुखरस्त्वरितमेवान्तःपुरपुरन्ध्रीजनो वाराङ्गनालोकः परिजनश्च तदा तत्रागतः प्रोवाचेति। 'नाथ, कथमस्मान्निरपराधांस्त्यक्त्वात्मानं विडम्ब्य प्रचलितः। अनाथास्त्वां विना वयम्।' एवमन्तःपुरादिजनस्य च विलपतोऽप्यदत्तसंलापो भगवान् गन्तुमारेभे।

श्रुत्वा विलपनं तस्य प्रोचिवान् मन्त्रिपुङ्गवः। 'किमेतद्देव ते वृत्तं मुनिवेषसधर्मणः ॥' ३८१

§ ५२) एवं सचिवान्तःपुरीपरिजनेन पृष्ठलग्नेन समं भगवान् राजर्षिः पुरीबाह्योद्यानं संप्राप। तत्र च त्रसस्थावरजन्तुविरहिते स्थाने प्रबोधाय प्रत्येकबुद्धः समुपाविशत्। ततो मन्त्रिवर्गो ऽन्तःपुरीजनश्च निविष्टः। तौ च द्वावपि दर्पफलिकभुजफलिकावस्मत्पितुः समीपमुपविष्टौ।

ततो बोधविधानाय भगवान् मुनिसत्तमः। पापाहिजाङ्गुलिविद्यां प्रारेभे धर्मदेशनाम् ॥ ३८२

भयावहभवापारकूपारान्तः परिभ्रमन्। चिराद्वृद्धीपमाप्नोति वहित्रमध्यवद्भवी ॥ ३८३

सदध्वनि सदाध्वन्यभावं भजत देहिनः। विध्यन्ति चरणं येन न तीक्ष्णा दुःखकण्टकाः ॥ ३८४

एकैकस्मिन् सप्त लक्षा भूजलानलवायुषु। प्रत्येकानन्तभेदे च वने दश चतुर्दश ॥ ३८५

[द्वे द्वे लक्षे समाख्याते प्रत्येकं विकलेन्द्रिये। देवतासु चतुर्लक्षी नारकेषु तथैव च ॥ ३८६

तिर्यक्पञ्चेन्द्रियेष्वेव मनुष्येषु चतुर्दश।] लक्षाश्चतुरशीतिः स्युर्जीवानामिति योनयः ॥ ३८७

एतदुत्पत्तितो जीवा बहुशो दुःखभाजिनः। भवन्ति यावत् सम्यक्त्वं नाप्नुवन्ति शिवप्रदम् ॥ ३८८

प्रत्येकबुद्धो भगवान् देशनां क्लेशनाशिनीम्। अमायः स विनिर्माय विचचार धरातले ॥ ३८९

§ ५३) तस्य राज्ञ [आवां] सुभौ पुत्रौ। अहं ज्येष्ठो दर्पफलिकनामा, अपरो भुजफलिकः। ततः प्रभृत्यावां सम्यक्त्वमात्रश्रावकौ जातौ। तत्र मन्त्रिभिरयोध्यायामस्तपितृव्यस्य दृढवर्मणो भूपतेर्दूतप्रेषणपूर्वं तद्विज्ञापितम्। तेनेत्यादिष्टम्। 'यथा प्रथमसूनुर्दर्पफलिको राज्ये निवेश्य इति' तथैव राजलोकेन

5) शरीरिणा 8) P has some blank space between वस्त्रिका & धोप°, B पात्रनिधोपधि°, C वस्त्रिका [पात्रादिनव वि] धोप° 10) B सूर्यंपरायणा° 11) P C पद्मालयानि P has blank space between पद्मान्य and भुविनिद्रतां, C पद्मान्य [नुवभुव] विनिद्रताम् 14) P om. सश्रीकं 15) B °निदर्शनम् 18) P स्तुतिव्रतपठितं, संपुट समुद्धाट्य 20) P ° विडम्बन 21) P °स्खलदुरितमेव पुरपुरंध्री° 22) B परिजनस्य, P B तदागत for तदा तत्रागत 27) P inter स्थाने & प्रबोधाय 28) B द्वावपि भुजफलिकदर्पफलिको तत्र पितु 33) P B om. द्वे द्वे etc to चतुर्दश put in square brackets 37) B adds, after the line ending with धरातले, a line like this तत सच्चोपि सेनोसी समस्तानक्रमायतौ, P B om तस्य राज्ञ [आवां] सुभौ पुत्रौ। अहं 38) P B write generally दृढवर्म, but now and then B reads दृढवर्म as well, P °ढ्ंत पूर्वे

प्रतिपन्नम्, परमेको मन्त्री तथैकश्चिकित्सक एका भुजकलिकजननी तद्वचो नामन्यन्त। ततस्त्रिभिरेकमत्यानपेक्ष्य परलोकमवगणय्य विमानं मम किमपि तदौषधमदायि, येन तदैव मम ग्रहिलत्वमुत्पेदे। अहं च कदाचिद्दिग्वासाः कदाचित्प्रावृताङ्गः कदाचिद्धूलीधवलितदेहः कदाचिद्गृहीतकरकर्परखण्डः सर्वत्र परिभ्रममाणो ऽत्र विन्ध्यगिरिशिखरिकुहरान्तराले क्षुधातृषाक्रान्तः पर्यन्तनदीषु सल्लकीहरीतकीतमालामलकदलफलप्राग्भारक्वथितं तोयं वारत्रयं पीत्वा सर्वत्र दोषविप्रमुक्तः क्रमेण सावधानो ऽभवमिति। ततः स्वस्थचेतसा मया क्षुधार्तेन पुष्पफलेभ्यः स्पृहयालुरनेकभिल्लजनान्तस्थः प्रवररूपः पुरुष एको ददृशे। तेनाहमिमां पल्लीमानीतः। ततो वारवनिताजनेनावयोः स्नानं कारितौ। अथो देवतायतने मया तेन समं भगवान् जिनः प्रणतः। तथा भोजनमण्डपे यथारुचि आवाभ्यां भोजनं विदधे। ततः सुखासीनेन तेन जल्पितम्। 'भो भद्र, निवेदय केन हेतुनामुष्यामटव्यां निर्मानुषायां भवत्समागमः, कुतो जिनवचनप्राप्तिः' इति। मयोक्तम्। 'रत्नपुर्यां रत्नमुकुटनरेन्द्रस्य सूनुर्दर्पफलिकनामाहम्। स च मम पिता प्रत्येकबुद्धो ऽभवदिति। ततः स्वीकृतजिनधर्मो ऽहमपि कर्मवशात एतस्यां पल्ल्यामागतः।' तेनोक्तम्। 'यदि भवान् सोमवंशसंभवो रत्नमुकुटनरेन्द्रपुत्रस्ततः सुन्दरमजायत, यत आवयोरेक एव वंशः। ततस्त्वं राज्यं स्वीकुरु।' ततस्तेन पल्लीपतिना सर्वपल्लीपतिप्रत्यक्षं सिंहासने ऽहं निवेशितः। सर्वे ऽपि पल्लीपतयो भणिताः। 'यद्भवतामयमेव नरेश्वरः। अहं पुनर्यन्मनो ऽभिमतं तत्करिष्यामि' इति भणित्वा पल्लीपतिर्निर्गतः। तस्यानुगमनं विधाय सेवकाः पल्लीपतयो निवर्तिताः। अहं पुनः स्तोकमपि भूमिभागमग्रतो ऽगमम्। व्याघुटमानस्य मे तेन शिक्षा प्रदत्ता। 'यद् वत्स, जीववधो न विधेयः। भव्यरीत्या प्रजाः पालनीयाः। प्राणान्ते ऽप्यकृत्यं नाचरणीयम्। श्रीजिनधर्मे कदाचन न प्रमादः कार्यः' इत्युदित्वा पल्लीपतिः कुत्रापि गत इति न ज्ञायते। अहमिति मन्ये कस्यचिद्गुरोरन्तिके प्रव्रज्यामभ्युपपन्नः। तद्दिनादारभ्यात्र कुमार, न को ऽप्यसद्राज्ये ऽनीतिविधाता।

§ ५४) अहमपि पुनः कियता कालेन कर्मवशातो महामोहग्रस्तचित्तो विस्मृततत्सर्वशिक्षः सर्वान्यायपरः समभवमिति जर्जरितकलशप्रक्षिप्तपयोवज्जिनवचनरहस्यं सर्वमपि मम गलितम्। शिक्षाशेषापि दुर्जनप्रीतिरिव विलयं गता। अतो मयैष पुरुषो निदेशितः, यल्लोभेनाहमीदृशीमवस्थामानीतस्तस्त्वया लोहदण्डेनाहं स्मरणार्थं ताडनीयः। ततो ऽयमपि प्रतिदिनं मां लोहदण्डेन ताडयति।' ततः कुमारेणोक्तम्। 'अमुं वृत्तान्तमाकर्ण्य कस्य चेतो न चित्रीयते। महासत्त्वो रत्नमुकुटः प्रत्येकबुद्धो ऽजनि। दुर्लभो जिनप्रणीतः पन्थाः। दुर्जयो लोभपिशाचः। तद् भो महाशय, किं खेदमुद्वहसि, यन्मया तच्छिक्षा विस्मृता [इति] अनुशयवतस्तव साधापि तथैवास्ते, तस्मात्यजावद्यं किं तेन।' एवं कुमारेणोक्ते तेन जगदे। 'एवमेतन्न संदेहः, परं भवान् विज्ञानरूपकलाकलापविनयदाक्ष्यदाक्षिण्यमुख्यैर्गुणैर्ज्ञायते यथा महाकुलप्रसूतो महासाहसिकः। पुनरिदं न जाने यत्कुमारस्य कीदृक्कुलम्, किमभिधानं, तन्निवेदय।' कुमारेणोक्तम्। 'अयोध्यानायकस्य दृढवर्मणस्तव पितृव्यस्य पुत्रः को ऽप्यस्ति किं वा न। तेन दीर्घं निःश्वस्योक्तम्। 'कदाचिन्मया पथिकस्यैकस्य पार्श्वे श्रुतं, यथा दृढवर्मणो महीपतेर्लक्ष्मीप्रसादतः पुत्रप्राप्तिरभूत्। पुनर्न जाने पश्चात् किं तत्र वृत्तम्।' कुमारेण भणितम्। अहं स एव दृढवर्मनरेन्द्रस्य कमलाप्रसादलब्धः कुवलयचन्द्राभिधस्तनूजः।' एवं निशम्य तेनोक्तम्। अये, मम भ्राता भवान्' इति। ततो गलन्नयनयुगलजलबिन्दुर्दर्पफलिकः पप्रच्छ। 'कथय कथं कुमार, एवंविधे तपात्यये जलदजलधाराभिपूरितधरातले सर्वजनाल्हादविधायिनि राजहंसप्रवासदायिनि वियुक्तयौवनमनोवनावनीवनवह्नौ सकलकमलवनशमनशमने मुदितमत्तमयूरसमुच्चरितकेकारवे कलिकाल इव संचरद्विरसनमण्डले कुभूपताविव प्रनष्टसन्मार्गे शैवालजालजटिलमार्गलग्नकण्टककोटिदुःसंचरे पयःपूरवाहेण पतितगर्ताशतसंकुले प्रचण्डपवनोच्छालिताभ्रंलिहलहरिदुरुत्तरगिरिसरिन्निकरे स्वं स्थानं विमुच्य क्व चलितो ऽसि।' कुमारेण सर्वमपि निवेदितम्। 'यत्पुनः संप्रति मया विजयापुर्यां कुवलयमाला प्रबोध्या' इति।

§ ५५) एवं दिनत्रयं तत्र प्रीत्या स्थित्वा कुमारेणोक्तम्। 'यदि तवादेशो भवति तदाहं व्रजामि' इति। नृपेण भणितम्। 'त्वयावश्यमेव गन्तव्यं यद्येवं ततो ऽहं त्वत्कार्यकौशलहेतवे विजयापुरीं यावत्स्वसैन्यकलितः समायामि, यतो भवानेकाकी मार्गपरिज्ञानानिपुणः।' कुमारेणोक्तम्। 'यतो ऽनुबद्धवैरा भवन्तः, स्तोकं बलम्, अतो भवतामागन्तुं नोचितम्' इत्याकर्ण्य तर्हि 'भवतु भवते स्वस्ति' इत्युदित्वा

2) c [विमाननं] for विमानं 5) B क्रमेण समभवमति 8) B यथारुच्या 10) B om. इति 16) P om. मे, B adds मम for it on the margin. 18) B °दारभ्य कुमार 26) P B om [इति] 34) B राजहंसप्रदायिनि 37) P om. क्व. 38) P B बोध्या for प्रबोध्या, B om. इति (this portion added on the margin).

पल्लीनृपतिः कुमारस्य दक्षिणापथं प्रचलतो ऽनुगन्तुं प्रवृत्तः । ततः कुमारं तरुणतरवनलतागुल्मान्तरितमवगम्य भूमिपः सदनमागत्य माननीयान् संमान्यापृच्छ्य प्रकृतिजनं राज्यव्यवस्थां च कृत्वा दीनेभ्यो दानं वितीर्यात्यन्तदुस्सहतद्विरहदहनदन्दह्यमानतनुना चारविलासिनीजनेन दीनवदनं विलोक्यमानो व्रताय निःससार । कुमारो ऽपि क्रमेणानेकगिरिसरिन्महाटवीमुल्लङ्घयन्ननेकग्रामाकरपुरेषु कौतुकानि प्रेक्षमाणो मकराकरतटस्थितां विजयापुरीमवाप ।

सुजातयः कुलीनाश्च स्निग्धमुग्धालिसेविताः । सदारामा बहिश्चान्तर्यत्र सन्ति विराजिताः ॥ ३९०
[.... .. .. ।] वापीतटमणिमयागारविद्योतिताम्भसि ॥ ३९१
स्त्रीणां स्तनाधरेषु स्यात्करपीडनखण्डने । स्नेहहानिः प्रदीपेषु यदन्तर्न पुनर्जने ॥ ३९२
उत्तुङ्गाः कुम्भिनः स्फूर्जद्भद्रजातिसमाश्रिताः । मर्त्याश्च यत्र विद्यन्ते भद्रजातिमनोहराः ॥ ३९३
नरा विरेजिरे यत्र द्विधा विक्रमशालिनः । द्विधा सुवर्णसश्रीका कलाकेलिप्रिया द्विधा ॥ ३९४
यत्र जन्यमजन्यं च जनानां न कदाचन । अतस्तु मार्गणः को ऽपि न धारे न च मन्दिरे ॥ ३९५

§ ५६) ततः कुमारस्तदुत्तरदिग्विभागे चरणचङ्क्रमणाक्षमः क्षणं विश्रम्य व्यचिन्तयदिति । 'एषा सा विजयापुरी या साधुना निवेदिता, परं पुनः केनोपायेनात्र कुवलयमाला द्रष्टव्या' इति विचिन्त्य कुमारः समुत्थाय नानाविधवर्णरत्नविन्यासोच्चचारुकाञ्चनघटितप्राकारवलयोपशोभमानविद्रुममयगोपुरकपाटसंपुटां पुरीं स यावत्कियद्भूभागं व्रजति स तावत्पयोहारिणीनामनेकशो वार्ताः शुश्रावेति । कयाचिदुक्तम् । 'एषा कुवलयमाला कुमारिकैव क्षयं यास्यति न च को ऽपि परिणेष्यति ।' अन्यया भणितम् । 'विधिना विवाहरात्रिस्तस्या न विहिता, यतो नाम रूपयौवनविलाससौभाग्यगर्विता कुलरूपविभवलावण्यसंपूर्णानपि नरनाथपुत्रान्नेच्छति ।' तथानेकदेशसमायातव्यवसायिनां विचित्रा भाषाः शृण्वन् विपणिश्रेणिमार्गे वणिजां विविधानुल्लापानाकर्णयन् नागरवनिताधवलविमललोचनमालाभिरभ्यर्च्यमानः शिखण्डिपतत्रनिर्मितातपवारणशतसंकुलद्वारप्रदेशम् अनेकसेवकलोकानवरतयातायातपार्थिवमनिगर्म रङ्गत्तुङ्गतुरङ्गनिष्ठुरखुरक्षुण्णक्षोणितलं वन्दिवृन्दपठ्यमाननृपगुणग्रामस्तुतिशतमुखरितदिगन्तरं वैरिवारनिवारणवारणसंचरणकपोलपालिविगलद्दानजलजम्बालजटिलं विजयसेननरेश्वरस्य राजाङ्गणमाजगाम । तत्र च राजलोकं सर्वमपि चिन्तापरं करतलन्यस्तमुखकमलं विलोक्य कुमारेण को ऽपि राजपुरुषश्चिन्ताकारणं पृष्टः । तेनोक्तम् । 'भो महासत्त्व, नैषा दुःखचिन्ता, किन्त्वत्र भूपतिपुत्र्या कुवलयमालया पुरुषद्वेषिण्या राजद्वारे पत्रे लिखित्वा गाथायाः पाद एको ऽवलम्बितो ऽस्ति । यः को ऽप्येनां गाथां संपूर्णां करोति स मां परिणयति न कश्चिदन्यः । ततस्तां सर्वो ऽपि नृपतिलोकः स्वस्वमत्यनुसारेण चिन्तयन्नास्ति ।' कुमारेणोक्तम् । 'कीदृशः स पादः ।' तेनोक्तम् 'एष ईदृशः' । यथा "पंच वि पउमे विमाणम्मि ।" कुमारेण भणितम् । 'यदि तावदेनां गाथां को ऽपि पूरयति ततस्तस्याः पूरितायाः किमभिज्ञानम् ।' तेनोक्तम् । 'सा चैव कुवलयमाला तदभिज्ञानामिज्ञा । यतः पूर्वमेवैतया पादत्रयं गाथायाः पत्रके लिखित्वा गोलके निक्षिप्य तदुपरि राजमुद्रां दत्त्वा कोशवेश्मनि निचिक्षिपे ।' कुमारेण चिन्तितम् । 'अहो, प्रकटीभूता मायादित्यस्य माया ।'

§ ५७) अथान्तरे राजद्वारे जनस्य जलधिजलगम्भीरः कलकलो ऽभवत् । तत्र सर्वमपि लोकं प्रलयकालवत्क्षुब्धहृदयं वीक्ष्य कुमारेण चिन्तितम् । 'क एषो ऽकाण्डोत्पातः' तत्सत्यमभूयत् 'शान्तिकुर्वतां वेतालोत्थानम्' इति यावत्कुमारो निरूपयति तावज्जयवारणवारणः प्रोन्मूलितालानस्तम्भदलितनिबिडनिगडः प्रोद्यन्मददुर्दमः संमुखमायातः ।

शिलोच्चय इव प्रोच्चैः सतः प्रालेयशैलवत् । यस्याङ्कमपि वेगेन यो जिगाय मतङ्गजः ॥ ३९६

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4) B 'दशीभंगुरं' 6) P leaves blank space विराजिता and वयागार', B विराजिता । वापीतटमणि (?) मयागारविद्योतिताम्भसि, C leaves blank space between विराजिता and न्यागार (standing for मयागार of the text) On these verses B has some marginal glosses: [illegible] 30) P [illegible], B 'नरनाथ' 22) P '[illegible]' 29) B om. तेनोक्तम् 34) B om. इति

तं तादृशं कुपितं साक्षात्कृतान्तमिवायान्तं राजा कुवलयमालया समं विलोकितुं शिरोगृहमारुरोह। कुमारस्य च पुरो गजं सविधं एव वीक्ष्य नृपतिना समादेशितम्। 'भो भद्र, सत्वरमपसर यतस्त्वं बालः।' इति नृपवचो निशम्य रोषारुणलोचनः कुमारः सहसा भूयसा तेजसा ज्वलन् जयकुञ्जरं वशीकृत्य दशनयोः पदद्वयं दत्त्वा कुम्भस्थलमलंचकार। तत्रस्थेन तेन पठितम्।

'कोसंबिधम्मनंदणमूले दिक्खा तवं च काऊण। कयसंकेया जाया पंच वि पउमे विमाणम्मि॥'

तदाकर्ण्य पूरितेयममुना 'समस्या' इति वदन्त्या कुवलयमालया मकरन्दगन्धलुब्धागतालिमालारवमुखरितासितकुसुमवरमाला कुमारस्य योग्या प्रेषिता। तेन च कण्ठकन्दले समारोपिता। रोमाञ्चकञ्चितेन नृपेणोक्तम्। 'वत्से कुवलयमाले, साधु साधु वृतम्।' तावत्तत्र पूरितायां समस्यायां राजलोकेन जयजयारावश्चक्रे। अहो, मनुजो ऽपि को ऽप्येष दिव्यप्रभावः। ततश्च,

तदुपरि परितः सुरैरदृश्यैः सुरपथतो मुमुचे प्रसूनवृष्टिः।
असमगुणगणप्रमोदपूर्णैर्भवति हि भाग्यभृतां किमूनमत्र॥ ३९७

§ ५८) अथ पूर्वोदितो दृढवर्मराजप्रतिपन्नसूनुर्मालवराजपुत्रो महेन्द्रकुमारः सहसागत्य जयकुञ्जरकरिणो ऽन्तिके प्रोवाचेति। 'श्रीदृढवर्मनरेन्द्रनन्दन शशिवंशमुक्ताफल कलाकुलगृह दानशौण्ड प्रणतजनवत्सल कुमार कुवलयचन्द्र, जय जय' इति। ततः कुमारः समुपलक्ष्य महेन्द्रकुमारं ज्येष्ठं सहोदरमिव मन्यमानः प्रीतिप्रमुदितमना जयकुञ्जरगजवरस्कन्धमारोप्य पितुर्देव्याश्च कुशलं पप्रच्छ। भवानपि कुशलशाली। अथ नृपस्तत्रागतः प्रोचे 'अहो, कियन्ति चित्राणि।

एकं तावदसौ सुरूपसुभगः कुम्भी द्वितीयं वशीचक्रे दिव्यसुमप्रकामपतनं व्योम्नस्तृतीयं तथा।
तुर्यं यत्पदपूरणं स्वदुहितुः प्रीतिः पुनः पञ्चमं षष्ठं श्रीदृढवर्मजो निखिलमप्येतच्चमत्कारि मे॥ ३९८

यत्प्रार्थ्यं तत्प्राप्तमेव वत्सया कुवलयमालया अस्य पुरुषसिंहस्य प्राप्त्या। पुत्रि, त्वया कृत्रिममेव पुरुषद्वेषित्वं प्रकटीचक्रे। 'इयं परिणेष्यति' इति जैनवचनमपि तथ्यमासीत्। वत्स, त्वं कुञ्जरं समर्पय गजराजारोहकाणाम्। त्वं च सौधमध्यमागच्छ।' इत्याकर्ण्य कुमारो महेन्द्रकुमारेण कुमारेण समं मध्ये गत्वा सिंहासनस्थं नृपं नत्वा यथोचितासने निषसाद। ततः पितुरादेशेन कुवलयमाला कुमारं सस्नेहया दृशा पश्यन्ती शुद्धान्तमध्ये गतवती। राज्ञादिष्टम्। 'वत्स, कथ्यतां कथं भवानेकाकी कार्पटिकवेषधारी दूरदेशान्तरमायातः।' कुमारेण प्रोचे। 'देव एव जानाति। परमदैव कर्मवशतः परिभ्रमन्नत्र समायातः।' राज्ञोक्तम्। 'महेन्द्रकुमार, सैष दृढवर्मतनुजो यस्यात्रागमनं त्वयास्माकं पार्श्वे पृष्टम्।' ततः सविनयं महेन्द्रेण विज्ञप्तम्। 'देव, सत्यमेवैतत्।' कुवलयचन्द्रेण बभाषे। 'भवतः कुतः समागमः।' महेन्द्रेणोक्तम्। 'देव, श्रूयताम्। तदा भवान् वाहकेलिप्रवृत्तः समुद्रकल्लोलवाजिनापजह्रे।

पश्यतो राजलोकस्य समुत्पत्य नभस्तलम्। तुरङ्गमः क्षणेनैवादृश्यमार्गमुपागतः॥ ३९९

§ ५९) ततो नृपतिना सेवकलोकेन साकं त्वत्पृष्ठतो ऽतिदूरं गतेनापि क्वापि भवतः प्रवृत्तिर्न श्रुता। तत्रस्थपुरप्रदेशे तुरङ्गः पवनावर्तः पतितो मृतश्च।

राजापि त्वद्वियोगेन पवनावर्तमृत्युतः। अत्यन्तं दुःखितः क्षिप्रं मूर्छितः पतितः क्षितौ॥ ४००
अस्माभिः कदलीपत्रवातैराश्वासितो नृपः। विपाकं कर्मणो जानन्नपि व्यलपदश्रवत्॥ ४०१
'कुमार विक्रमाधार स्फाराकार गुणाकर। अनाथं मां परित्यज्य गतस्त्वं केन कर्मणा॥' ४०२

एवं बहुधा विलपन् मन्त्रिजनेन नृपतिर्बोधित इति। यथा 'पूर्वं सगरचक्रवर्तिनः षष्टिसहस्रसिताः पुत्रा ज्वलनप्रभजातकोपविसर्पद्विषज्वलनज्वालावलीभिः क्षणमात्रेणापि भस्मसात्कृताः परं तेनापि चेतसि शोकस्य नावकाशो ऽदायि। तत्राथ, कुमारः केनापि देवेनापहृतो ऽस्ति, तस्यावश्यं प्रवृत्तिरेष्यति। ततो देव, कातरत्वमुत्सृज्य सर्वथा धीरमार्गमवलम्बस्व' इति। ततो व्यावृत्य तत्प्रतिबोधितः क्षितिपतिः प्रासादमासदत्।

प्रयासो यद्दिनादेव कुमार भवतो ऽभवत्। तदैव यौगपद्येन सौख्यस्यापि वपुष्मताम्॥ ४०३
त्वद्वियोगे महादुःखाञ्जनन्यापि निरन्तरम्। गलन्नेत्रजलैर्भूमिर्निर्ममे पङ्किलाखिला॥ ४०४
त्वद्दुस्सहवियोगाग्निज्वलज्ज्वालाभयादिव। प्रपलायितुमिच्छन्ति प्राणा देवानुजीविनाम्॥ ४०५

1) °मिवायान्तं 2) C om च 7) P om. [illegible]
सौध° 21) P B om. कुमारेण, B °मध्य 28) [illegible]
दीनारीजन – some lines are skipped over [illegible]
astray by a similar word.

अनुभूतं न केनापि दुःखं देव त्वया सह । अकृतज्ञानिव ज्ञात्वा प्रतस्थे श्रीः शरीरिणाम् ॥ ४०६
तथा कथंचित्त्वद्दुःखादरोदीन्नगरीजनः । अपि स्तनन्धया येन स्तन्यपाने निरादराः ॥ ४०७
यं विना क्षणमात्रं न स्थीयते बालकैरपि । आहारस्तत्यजे तैः स त्वद्वियोगातिदुःखितैः ॥ ४०८
सारिकाशुकशिप्यारिपक्षिभिर्भुक्तिरुज्झिता । त्वद्दुस्सहवियोगार्तैरपरेषां तु का कथा ॥ ४०९
सजीवमपि निर्जीवं सचैतन्यमपि स्फुटम् । चैतन्यरहितं चक्रे त्वद्वियोगः पुरीजनम् ॥ ४१०
स प्रदेशो न को ऽप्यस्ति यत्र त्वं न गवेषितः । पुरुषैः पौरुषाधीनैर्न लेभे किंवदन्त्यपि ॥ ४११
राजापि त्वद्वियोगेन जातः कान्त्या भृशं कृशः । भीष्मग्रीष्मवियोगेन साकार इव वारिणा ॥ ४१२

§ ६०) ततः कुमार, एवंविधे काले कियत्यपि व्यतीते प्रतीहार्या विज्ञप्तम् । 'यद्देव, कीर एको भवद्दर्शनाभिलाषी ।' राज्ञोक्तम् । 'कथं कीरो ऽपि तत्प्रवृत्त्यभिज्ञः ।' ततो राजादेशेन प्रतीहार्या समं शुकः क्ष्मापतिपदान्तिके समागत्य विज्ञापयामास । 'देव अवधारय, कुमारः कुवलयचन्द्रः कुशलशाली ।' ततो नृपतिः कीरं निजतनूजमिव क्रोडमारोप्य जगाद । 'वत्स, कुमारनिर्विशेषदर्शनो भवान् । कुत्र त्वया दृष्टः, कियत्कालान्तरं कुमारस्य दृष्टस्य समजनिष्ट ।' ततः कीरेण तेन स्पष्टाक्षरं संदेशहारकेणेव 'हयापहारादारभ्य कुवलयमालालंकृतविजयापुरीगमनान्तस्तव वृत्तान्तो भूपस्य पुरो न्यवेदि ।'

इत्याकर्ण्य महीपतिः परिलसद्रोमाञ्चवर्माञ्चितः
प्रोल्लासिप्रमदाब्धिमध्यपतितं स्वं मन्यमानस्ततः ।
प्रोचे हास्तिकराजकाश्वनिवहैः प्रीतस्तथा नो यथा
कीरोद्गीर्णतनूजकायकुशलश्रुत्या तया संप्रति ॥ ४१३

ततो लब्धस्वादुसहकारादिफलाहारप्रसादः शुको गतो निजमेव निवासवनं राज्ञा समादिष्टः, मां प्रति च प्रोचे । 'महेन्द्र, विजयापुरीं प्रति संप्रति गन्तुमिच्छामि ।' ततो मया विज्ञप्तम् । 'देव, ममैवादेशं ददस्व, न पुनस्तत्र मार्गवैषम्यतस्तत्रभवतां भवतां गमनं सांप्रतम् ।' ततो देवेन तव प्रवृत्तिजिगिमिषुचित्तमपरैः राजपुत्रैः समं प्रेषितस्य ममात्र ग्रीष्मकालस्यैको मासस्त्रयो वर्षाकालस्य च समभवन् । एकदा विभुं विजयसेनमेव प्रणम्य मया विज्ञप्तम् । 'देव, नरेन्द्रदृढवर्मपुत्रः कुवलयचन्द्रो भवत्समीपमुपागतः किं वा न ।' ततो ऽनेन स्वामिनादिष्टम् । 'सम्यग् न जानीमः, परं महेन्द्र, तवात्रैव तिष्ठतः कियद्भिर्दिनैर्यदि पुनः कुवलयचन्द्रो मिलति ।' ततो भूपवचो ऽङ्गीकृत्य त्रिकचतुष्कचत्वरदेवकुलमठप्रपारामविहारेषु भवतः शुद्धिं गवेषयन्नहं यावत्स्थितस्तावदद्य दक्षिणलोचनेन स्फुरता वामेतरभुजेन च भवद्दर्शनं सर्वेन्द्रियप्रीतिकारि समजायत ।' राज्ञोक्तम् । 'सुन्दरमेतज्जातं यदत्र प्राप्तः कुमारकुवलयचन्द्रो भवता । सर्वथा धन्यानामुपरि वयमेव स्थिताः । अधुना यूयमावासं व्रजत, यथा दैवज्ञमाकार्य कुवलयमालायाः पाणिपीडनलग्नं निर्णीय भवदन्तिके प्रेषयामि' इति वदन्नराधिपतिरुदस्थौ । ततः कुमारो महेन्द्रेण समं भूपतिसमर्पितनिकेतनमुपाजगाम । ततस्तौ विहितस्नानभोजनौ यावत्सुखासीनौ तिष्ठतस्तावन्महाराजप्रेषिता राजप्रतिहारिका समागत्य जगाद । 'यद्देवः स्वयं भवन्तमित्यादिशति, यद्य कुवलयमालायाः पाणिग्रहणकृते गणकेन लग्नशुद्धिर्विलोकिता, परं सर्वग्रहबलोपेताद्यापि न वर्तते, अतः कुमारेणात्यन्तोत्सुकमनसा न भाव्यम्, सांप्रतं स्वमन्दिर इवात्रैव क्रीडासुखमनुभवतु कुमारः' इति निवेद्य सा निर्ययौ । महेन्द्रेणोक्तम् । 'अद्यापि लग्नं दूरतरम्, ततः श्रीदृढवर्ममहीपतेः पुरस्तवात्रागमप्रवृत्तिर्विज्ञसिक्रया ज्ञाप्यते' इति भणित्वा निष्क्रान्तो महेन्द्रः ।

§ ६१) ततश्च कुमारो व्यचिन्तयदिति । 'यदि विषमं मार्गमुल्लङ्घ्यात्रायातेन मया मुनिनिवेदितं गाथापूरणं चक्रे, परं तथापि विधिवशात्तस्याः संगमः । इयन्ति भाग्यानि न मे सन्ति, यैरिमां परिणेष्यामि । भूयो ऽपि केनोपायेन तद्दर्शनं भविष्यति । यदि स्त्रिया वेषं विरचय्य कन्यान्तःपुरे कयाचिद्वयस्यया सह यामि, ततः सत्पुरुषचरितविमुखं राजविरुद्धं च । यस्योद्दण्डभुजप्रकाण्डे ऽतिशायिनी शक्तिव्यक्तिः स कथं लोकनिन्द्यं महिलावेषमातनोति । अथवा तस्याः सखीजनस्य सङ्केतं वितीर्य तामपहृत्य गच्छामि, तदपि कुलीनस्यानुचितम्' इति चिन्तयतस्तस्य बहिरागतो महेन्द्रो बभाण । 'अद्य मया त्वदिहायस्थानोदन्तः सर्वो ऽपि तातस्य विज्ञापितो ऽस्ति । कुमार, तत्किमस्वस्थचित्त इव लक्ष्यते भवान् ।' कुमारेणोक्तम् । 'सुन्दरतरमाचरितमेतद्भवता । वयमेतावतीं भुवमागताः, परं भूपतिर्निजां

13) P om. पुरी. 18) P B 'प्रमदं गते (B गते) मिरमेत, B स्नाति, B om. मां प्रति च प्रोचे. 19) B तत्प्रवृत्तिजिगिमिषु. 24) C मिलिष्यति. 25) P has blank space between शुद्धिं and यावत्, C विज्ञन्निवेश्य for गवेषयन्नहं, P B om. च. 26) B कुमारः कुवलय°. 33) P पुरस्तवागम° C पुरस्तागमन°. 39) B अथ for अथवा..

तनुजां दास्यति न वा, इत्यतो मे मनसि विषादः ।' महेन्द्रेणोक्तम् । 'त्वया यदनुध्यातं तन्मिथ्या, कुलशौर्यलावण्यनिरुपमरूपयौवनविज्ञानकलाकलापेन न यतः को ऽपि तव समः पुमान् यस्येमां दास्यति । अतो ऽमुष्यास्त्वमेव परिणेता ।' यावदित्यनल्पविकल्पोर्मिमालाकुलहृदम्बुधिं कुमारं स धीरयति तावदागत्य चेटिकया विज्ञप्तम् । 'यदद्य कुमार, मत्स्वामिन्या कुवलयमालया स्वकरनलगुम्फिता कुसुममाला प्रेषितास्ति, एष कृत्रिमसुकर्णपूरः ।' ततः कुमारो ऽपि सुरसंदोहमहोदधिमन्थनोद्गतं पीयूषमिव तद्ग्रजग्राह । ततः कुमारेण कर्णपूरनाले प्रियोत्कण्ठितामिव राजमरालिकामेकां विलोक्य तस्या विज्ञानप्रशंसनेन सुचिरं स्थिरया सा भणिता । 'भद्रे, इदानीं घर्मांशुरयमस्ताचलचूलावलम्बी जातस्तद्वयं सांध्यं विधिं विदध्मः । त्वमपि गत्वा तत्पुरः सर्वमपि सुन्दरं निवेदयेः, यतस्त्वमुचितमापणे स्वयमपि निपुणासि ।' तदङ्गीकृत्य सा निःसृता । कुमारस्तु कृतसांध्यसवनः प्रावृतधौतसितवसनः समुच्चरितजिननमस्कारचतुर्विंशिकः समवसरणस्थं जगज्जीवबान्धवं श्रीनाभिसंभवमवन्दत । अथ महेन्द्रेण समं निद्रासुखमनुभूय शयनीयादुत्तस्थे । ततश्च पूर्वपर्वतमस्तकमहर्पतिरारुरोह । अथो एका महिला मध्यमवया भोगवत्यभिधेयया वृद्धयानुचर्यया समं तत्रागमत् । सा वृद्धा किंचिदग्रतो भूत्वा तं व्यजिज्ञपत् । 'कुमार कुवलयचन्द्र, कुवलयमालाया एषा जननी । ततः कुमारेण ससंभ्रममासनदानप्रतिपत्त्याभिनन्दिता । ततः सा वृद्धा योषित्तया प्रतिपत्त्या रञ्जिताभ्यधादिति 'वत्स कुमार, तव परपीडाभिज्ञस्य पुरः किंचिन्निवेद्यते, आकर्ण्यताम् ।

§ ६२) अस्त्यमुष्यामेव विजयापुर्यां विजयसेनो नामायं नरेश्वरः । इयमेव तस्य सहचरी रूपेणोपहसितत्रिदशयुवती भानुमती महादेवी । न चास्याः संततिः । ततो ऽस्या निरपत्यायाः संजातमहादुःखाया अनेकैर्देवताराधनैरनन्तैर्मनोरथशतैः स्वप्नदृष्टकुवलयमालानुसारेण कुवलयमालाभिधानासामान्यगुणकलावनी कन्या समजनि । सा च मया प्रतिपच्चन्द्रलेखेव वृद्धिमानीता यौवनश्रियमाशिश्राय । … कमप्यभिलषति । … व्यथितचेतसावभूतां … दिव्यज्ञानी विद्याधरश्रमणः समायातः' इत्याकर्ण्य नरेश्वरः कुवलयमालया समं सपरिच्छदः समागत्य तस्मै मुनये नमश्चक्रे । स च प्रदत्तधर्मलाभाशीर्वादः सकलमपि संसारस्वरूपमनित्यतादिकं देशनाद्वारेण प्रकटीचकार । तन्निशम्य प्रणिपत्य च भूपतिः पप्रच्छ । 'भगवन्, मम दुहिता कुवलयमाला कथमेषा परिणेतव्या, केन वा, कस्मिन् वा कालान्तरे, यदियं पुरुषद्वेषिणी ।' ततः स भगवान् ज्ञानातिशयेन कौशाम्ब्यां पूर्वभवकृतमायादित्यमायानो… …वलयचन्द्रपाणि… …जयकुञ्जराधिपं… …सहविरहतस्या कुसुमशरजर्जरिताङ्ग्या वचनागोचरां नवमीमवस्थामनुभवन्त्या भवदन्तिके देव्या समं प्रेषितास्मि ।' कुमारेणोक्तम् । 'समादिश किं कृत्यम्' इति । तयोक्तम् । 'यदि कुमार, मां पृच्छसि तदतिक्रान्तः सर्वो ऽपि वाचामवसरः । यदि पुनर्यूयं नृपभुवनोद्यानमागच्छथ तदा केनैवोपायेन भवद्दर्शनपाथसा बालिकायाः कुवलयमालायाः क्षणमेकं विरहतापोपशान्तिर्जायेत ।' महेन्द्रेणोक्तम् । 'को ऽत्र दोषो, भवत्वेवम्' एवमभिधाय भोगवती भानुमत्या समं निर्गतवती । ततः कुमारो महेन्द्रेण समं नृपाक्रीडक्रोडं विचचार । महेन्द्रेणोक्तम् । 'यथा मञ्जुमञ्जीररवः श्रूयते तथा मन्ये ऽभिनवमदनमहाज्वरविनाशमूलिका कुवलयमाला समागतेव मन्यते । कुमारेण भणितम् । 'न सन्तीयन्ति भाग्यानि ।' महेन्द्रेण निगदितम् । 'कुमार, धीरो भव ।' ततः क्षणान्तरेण कुमारेण बहललतान्तरितेन सखीनां मध्यगतां हंसीनामिव राजमरालिकां तारकाणामिव मृगाङ्करेखामप्सरसामिव रम्भां कुवलयमालामायान्तीमालोक्य भणितम् । 'सर्वथैव धन्यो विधिर्येनैषा त्रिभुवनजनाश्चर्यदायिनी विदधे' तयोक्तम् ।

'विधे यदि त्वं तुष्टो ऽसि तदद्यैव तथा कुरु । तं नयं येन पश्यामि स च पश्यतु मामिह ॥ ४१४

§ ६३) इति निशम्य कुमारेणोक्तम् । 'महेन्द्र, अग्रतो भूत्वा चेष्टितमस्या निरीक्षे' इत्यभिधाय कुमारो लतागृहं प्रविवेश । महेन्द्रस्तु क्रीडार्थमितस्ततो ऽभ्रमत् । [इतः] भोगवत्योदितम् । 'वत्से,

5) P मथनोद्गतपीयूष' 6) B कर्णपूरनाले, P has blank space for ना 20) P परमेषा पुरुषद्वेषिणी । ततः स भगवान्– thus between पुरुषद्वेषिणी and ततः it loses a few lines because the copyist's eye has wandered a few lines ahead where the same word occurs. 26) B कालांतरेण 37) B क्षणांतरे 40) P स्त पुष्टो. 42) P B om. [इतः]

विषादपरवशं मानसं मा कुरु। स युवात्र समागत एव विभाव्यते यथा शङ्खचक्राङ्किता चरणप्रतिकृतिः।' ततस्तदादेशवचनान्ते सर्वा अपि चेटिकास्तद्वीक्षायै प्रसस्रुः, परं कुत्रापि तामिर्न दृष्टः। भोगवत्या भणितम्। 'स्वयं गत्वाहं विलोकयिष्ये, त्वया पुनरत्र स्थातव्यम्' इति वदन्ती भोगवती गता। कुवलयमालया चिन्तितम्। 'एतत्सर्वमपि कपटं मन्ये यत्तेन यूनानोद्याने सङ्केतः प्रदत्तः। अन्यस्य कस्यचिदयं चरणप्रतिबिम्बः। स युवा देवानामपि दुर्लभो मया कथं प्राप्यः। यावता कालेन तातो मां परिणायिष्यति तावन्तं को जीविष्यति, सांप्रतं तत्करोमि यथा दुःखानां भाजनं न भवामि' इति विचिन्त्य कुवलयमाला पाशरचनार्थं लवलीलतागृहं प्रति चलिता यत्र कुमारः स्वयमेवास्ते। तेन च सा समागच्छन्ती वीक्षिता। ततः क्षणं कुमारो लज्जित इव भीत इव विलक्ष इव जीवित इव सर्वथैवानाख्येयमवस्थान्तरमवाप। सा च तं समीक्ष्य 'एकाकिनी' इति भीता, 'स एवायम्' इति प्रमुदिता, 'स्वयमागता' इति लज्जिता, 'मया पूर्वमेष वृतः' इति विश्वस्ता चतुर्दिक्षु प्रेषिततरलतरतारकदृष्टिः ससाध्वसा सस्तम्भा सविस्मया सस्वेदा सरोमाञ्चा समभवत्। तदा तयोः परस्परं निरीक्षणेनापि तत्सुखमजायत यत्कविवाचामप्यगोचरम्, दिव्यज्ञानिभिरप्यनुपलक्ष्यम्। ततः कुमारेण साहसमवलम्ब्य धीरत्वमङ्गीकृत्य कामशास्त्रोपदेशं स्मृत्वा समुत्सृज्य लज्जां परित्यज्य साध्वसं 'सुन्दरि, भवत्यै स्वागतम्' इति वदता प्रसारितोभयभुजादण्डेनांसस्थलयोः कुवलयमाला जगृहे। ततः सा प्रोवाच। 'कुमार, मां मुञ्च मुञ्च सर्वथा न कार्यमनेन जनेन।' कुमारः प्रोवाच। 'सुतनु, प्रसीद मा कुप्यस्व त्वदर्थमेवाहमेतावतीं भुवमायातः, परमेतदपि त्वं न जानासि।' तयोक्तम्। 'जानामि यद्भवान् पृथिवीमण्डलदर्शनकौतुकी।' कुमारेण प्रोचे। 'एवं मा वादीः, किं तत्स्मरसि न सुतनो, मायादित्यस्य जन्मनि भवत्योक्तं 'यन्मम मयता दातव्यं बोधिरत्नम्' [इति] स्मृत्वा तन्मुनिवचसा प्राप्तो ऽहं लोभदेवजीवस्त्वाम्। मुग्धे, बुध्यस्व ततो मम वाचा मोहमुत्सृज्य' कुमारो यावदिदं जल्पन्नस्ति तावद्भोगवती समागत्य प्रोचे। 'वत्से, वञ्जुलाख्यः कन्यान्तःपुररक्षक इति यद्वक्ति यद् राजा कथयति यदद्य कुवलयमाला दृढमस्वस्थशरीरा काननान्तःपरिभ्रमन्ती त्वया त्वरितमेवैषा समानेया।' ततः सा सकलकुम्भण्डलदलतपललोचना कथमपि चलितुमारेभे। कुमारः प्रोवाच।

'उक्तेन बहुना किं वा किं कृतैः शपथैर्घनैः। वदामि सत्यमेवैतत्त्वमेव मम जीवितम्॥' ४१५

§ ६४) कुवलयमालापि 'महाप्रसादः' इति वदन्ती लवलीलतागृहतो निःसृता। कञ्चुकी जगाद। 'वत्से, भवतीयतीमत्र वेलां कथं स्थिता, केनात्राकारिता, अत्र तव वनान्तश्चिरं स्थातुं नो युक्तं सत्वरं त्वमग्रतो भव' इति। ततः सा तद्वचः कर्कशमाकर्ण्य तेन कञ्चुकिना सह पथि गच्छन्ती चिन्तयति स्म। 'अहो, अस्य कुमारस्य प्रतिपन्नवत्सलता, अहो, अस्य सत्यप्रतिज्ञता, अहो, उपकारिता, यदेष शिरीषकुसुमगात्रो ऽपि चरणचार्येव पथि क्षुत्तृषाद्यवगणय्य प्रीत्या दूरस्थामपि मां प्रष्टुं बोधयितुमिहागतः। भूयो ऽपि कदा संगंस्यते' इति ध्यायन्ती कन्या कन्यान्तःपुरमाययौ। कुमारस्तु तस्याः प्रेमकोपपिशुनं वचनं स्मरन्नेकस्मिन् पादपे कुसुमावचयं विरचयन्तं महेन्द्रं निरीक्ष्य जगाद। 'वयस्य, समेहि यथावासं प्रजावः। यद् द्रष्टव्यं तद्दृष्टमेव।' ततो द्वावपि निकेतनमाजग्मतुः। तत्र च महाराजप्रेषितेन वारवनिताजनेन स्नानं कारितौ। ततः कृतभोजनौ यावदासनस्थौ तिष्ठतस्तावदेकया कामिन्या समागत्य कुमारस्य करे ताम्बूलमदायि। कुमारेणोक्तम्। 'केनेदं प्रेषितम्'। तयोदितम्। 'केनापि जनेन' इति। एवं सा कदाचिद्भोज्यं कदाचित्ताम्बूलं कदाचित्पत्रच्छेद्यं कदाचिदालेख्यं परमपि स्नेहरसविशेषपोषकं कुमारस्य योग्यं प्रतिदिनं प्रेषयति। एवं च तयोर्निजराज्य इव सुखेन तिष्ठतोः कियन्तः पुण्यभासुरा वासरा व्यतीयुः।

§ ६५) अथ हेमन्ते भूमिभृता निमित्तमिदमाकार्य पुत्र्याः पाणिग्रहणलग्नं पृष्टम्। तेन सर्वाण्यपि ज्योतिःशास्त्राण्यवलोक्य प्रोचे। 'फाल्गुनसितपञ्चम्यां बुधे स्वातिनक्षत्रे यामिन्याः प्रथमे यामे व्यतीते प्रधानं गतदोषमुपयामलग्नमस्तीत्यवधार्यतां देवेन।' राज्ञापि 'तथा' इत्यङ्गीकृत्य कुमारस्याग्रे ज्ञापितम्। 'कुमार वत्स, भवद्विज्ञानसत्त्वसाहसप्राग्भवस्नेहवद्याया: कुवलयमालाया नियोगश्चिराय भवतो ऽस्माभिः कृतः। अतः सांप्रतममुष्यां पञ्चम्यां कुमारो ऽमुष्या वेदिकामध्यमध्यासीनायाः पाणिग्रहणं करोतु।' कुमारेणोक्तम्। 'यदादिशति देवस्तया' इति। ततः कुवलयमाला पाणिग्रहणाकर्णनस्मेरवदनाम्बुजा प्रमोदभरभासुरा सर्वाङ्गरोमोद्गमसंगमा चिरसंचितपूर्यमाणमनोरथपथा न देहे न गेहे न

3) B °रादेशवचनेन सर्वा. 5) B वरीष्यति॰ 10) B om. स before तस्य. 18) P B om. [इति], B प्राप्तः for लोभदेव 19) B वंजुलनामकन्यान्तःपुराधिपति 20) B om. यद् राजा कथयति 27) B om. अस्य before सत्यप्रतिज्ञता 31) B निकेतं for निकेतन. 33) B om. सा after एवं. 39) C भवद्विज्ञानसः for भवद्वि॰

त्रिभुवने ऽपि माति स । तत्र राजकुले विवाहभोजनार्थं धान्यान्यानीयन्ते । क्रियन्ते विविधानि पक्वान्नानि । विरच्यन्ते सर्वत्र मण्डपमञ्चप्रपञ्चाः । रच्यन्ते वेदिकाः । प्रेष्यन्ते लेखवाहाः सर्वेषां स्वजनपर्जन्यानाम् । निमन्त्र्यते सर्वत्र बन्धुवर्गः । भूष्यन्ते भवनानि । घट्यन्ते नानाविधान्याभरणानि । शोध्यन्ते नगरीरथ्याः ।

§ ६६) एवं विवाहारम्भकृत्यप्रवृत्तस्य जनस्य निमिलाभक्षण इव सौभाग्यनिर्मित इवोपयमदिवसः समागमत् । तस्मिन् दिने ऽविद्धमौक्तिकचारुचतुष्कस्थापितप्राङ्मुखासने निवेश्य कुमारं कुलवृद्धा मङ्गलस्नानमकारयत् । ततः स गोशीर्षचन्दनविलिप्ताङ्गः प्रावृतकौरकश्वेतसदशवसनः सिद्धार्थगोरोचनातिलकः कण्ठावलम्बितसुरभिकुसुमदामा महेन्द्रेण राजलोकेन चानुगम्यमानो जयकुञ्जरकुञ्जराधिरूढः प्रौढजनान्वितो दक्षिणकरकमलावद्धकौतुकमदनफलः स्तुतिव्रातस्तूयमानगुणग्रामः प्रचुरमृदङ्गशङ्खपणववेणुवीणास्वरमुखरितदिक्चक्रवालो धृतसितातपत्रः पुरः प्रवर्तमानप्रेक्षणक्षणः क्षणेनोद्वाहमण्डपमलंचकार । ततश्च स प्रावृतसितचीवराया माङ्गल्याभरणभूषितायाः कुवलयमालाया लग्नवेलायां द्विजवरेणोपढौकितं करं करेण जग्राह । ततो ऽविधवा गीतं गातुं प्रवृत्ताः । वादितानि तूर्याणि । निःस्वानस्वनाः प्रसस्रुः । पूरिताः शङ्खाः । आहता झल्लर्यः । वेदोच्चारपरायणा द्विजन्मानो मङ्गलपाठकाः पठन्ति । जयजयारवपरो लोकश्च । ततः प्रवर्तितं मङ्गलचतुष्टयम् । ततो निर्वृत्ते पाणिग्रहणमहोत्सवे पूजिते गुरुजने कृते समस्तकरणीये स्वस्थाने समेत्य विविधरत्नविद्रुमनिर्मिततलिने गङ्गापुलिन इव राजहंसयुगलं कृतमङ्गलोपचारं तन्मिथुनमुपविष्टं दृष्ट्वा परिवारः सखीजनश्च मन्दं मन्दं निस्ससार । तत्रस्थस्य तस्य निद्रासुखमनुभवतः क्षणदा क्षणमिव क्षयमियाय । ततः प्राभातिकतूर्यरवप्रतिबोधितः कुमारः कृतदेवाधिदेवनमस्कृतिर्नित्यकृत्यमकरोत् । तत्रान्यदा कुमारो हिमगिरिशिखरसमानं स्वसौधमारुह्य दक्षिणपक्षप्राकारप्रत्यासन्नं रत्नाकरं निरीक्ष्य क्षणं व्यावर्णयन् मात्राक्षरबिन्दुच्युतकप्रश्नोत्तरक्रियागुप्तकाव्यकथाविनोदैश्च कुवलयमालया समं प्रीतिपरस्तस्थौ । अत्रान्तरे कुवलयमालया विज्ञप्तम् । 'देव, त्वया मद्वृत्तान्तः कथं परिज्ञातः ।' ततः कुमारेण सविस्तरमयोध्यातो हयापहाराद्यं मुनिनिवेदितचण्डसोममानभटमायादित्यलोभदेवमोहदत्तपञ्चजनपूर्वभवगाथापूरणपरिणयनपर्यन्तं सर्वमपि प्रोचे । प्रिये, ऐहिकसुखमूलं विवाहकर्म वृत्तम् । संप्रति पारत्रिकसौख्यप्रदं सम्यक्त्वमाद्रियस्व । यतः,

चिन्तामणिः श्रितः प्राणिस्वान्तचिन्तितमात्रदः । सम्यक्त्वं सर्वजन्तूनां चिन्तातीतार्थदं पुनः ॥ ४१६
तावदेव तमस्तोमः समस्तो ऽपि विजृम्भते । यावत्सम्यक्त्वतिग्मांशुरुदेति न हृदम्बरे ॥ ४१७
सद्दृष्टिर्दृष्टिहीनो ऽपि यः सम्यक्त्वविलोचनः ।
श्रुतिविश्रान्तनेत्रो ऽपि सो ऽन्धो यस्तद्विवर्जितः ॥ ४१८
यदि ते स्मृतिरेति सांप्रतं दयिते पूर्वभवः स्वचेतसि ।
तदवश्यमिदं जिनेशितुर्वचनं निर्वृतिशर्मदं श्रय ॥ ४१९
श्रुत्वेति तस्य वचनं किल सा जगाद नाथ त्वमेव शरणं सुगुरुस्त्वमेव ।
देव त्वयाखिलपुरातनजन्मजल्पात् सम्यक्त्वभाजनमहं विहिता यदद्य ॥ ४२०

इत्याचार्यश्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रभसूरिविरचिते श्रीकुवलयमालाकथासंक्षेपे श्रीप्रद्युम्नसूरिशोधिते
कुवलयचन्द्रकुमारवनपरिभ्रमणविजयापुरीगमनजयकुञ्जरहस्तिवशीकरणसमस्यापूरण-
कुवलयमालापरिणयनसम्यक्त्वोपदेशप्रभृतिवर्णनस्तृतीयः प्रस्तावः ॥ ३ ॥

[अथ चतुर्थः प्रस्तावः]

§ १) अथ श्रीदृढवर्मणो नृपतेर्लेखवाहः प्रतीहारनिवेदितः प्रविश्य कुमारं प्रणिपत्य लेखं पुरो विमुच्य विज्ञपयामासेति । 'देव, श्रीतातपादा भवन्तमाकारयन्ति ।' ततः कुमारः पूर्वं लेखं प्रणम्योन्मुद्य च स्वयं वाचयामास । 'स्वस्त्ययोध्यापुरीतो महाराजाधिराजश्रीदृढवर्मदेवो विजयापुर्यां पुत्रं दीर्घायुषं कुवलयचन्द्रकुमारं महेन्द्रसमन्वितं साश्रुं गाढमालिङ्ग्य समादिशति, यथा 'अत्र तावत्तव दुःसहविर-

2) P रच्यते वेदिका 7) P तत स विलिप्तांग 9) B स्तुतिव्रत°. 11) B °भूषिताया वेदिकामध्यमध्यासीनायाः कुवलय°. 14) P निवृत्ते 15) P B om. स्वस्थाने समेत्य 16) P B om. निद्रासुखमनुभवत.. 17) B inter क्षणदा & क्षणमिव. 18) B दक्षिणपक्षे 38) B om. पुत्रं

हेण मम जलवहिःक्षिप्तमत्स्यस्येव क्षणमात्रमपि न सुखावकाशः, तथा तव मातुः पुरीजनस्य च । अतस्त्वया त्वरितमागत्य निजदर्शनपाथसा पाथोदेनेव पादपो वियोगतप्तो ऽहं निर्वाप्यः' इति । कुमारेण जगदे । 'प्रिये, अस्माकमेष गुरुनियोगस्तत् किं कर्तव्यम् ।' तयोक्तम् । 'यत्तुभ्यं रोचते तदाचरणीयमेव ।' ततः कुमारः समुत्थाय महेन्द्रेण साकं श्रीविजयसेनमिति विज्ञपयामास । 'देव, ममायातस्य बहवो दिवसा अभवन्, उत्कण्ठितौ च पितरौ, अतः प्रसादं विधाय मां प्रेषयत ।' ततो नृपतिना विसृष्टः सांवत्सरेण निवेदिते मुहूर्ते कुमारः कृतमाङ्गल्यविधिर्वहन्नासिकाद्दत्तामपादो निर्मितजिननमस्कृतिर्जयकुञ्जरं गजमारूढानेकसेवकलोकपरिकलितो महेन्द्रेण सह प्रमुदितचित्तः पुरीतो निर्गत्य बाह्यभुवि प्रस्थानमङ्गलं विदधे ।

§ २) साप्यथो मातरं नत्वा तद्वालोकनयद्धधीः । पूर्णा हर्षविषादाभ्यां प्रोवाच नृपतेः सुता ॥ १ ॥
देहच्छायेव देहेन पत्या यास्याम्यहं सह । मातस्त्वदंह्रिसेवाया वियोगस्तु सुदुःसहः ॥ २ ॥
मद्रोपिता लता मातर्विना जलनिषेचनम् । पाण्डिमानमुपेष्यन्ति यथा प्रोषितयोषितः ॥ ३ ॥
मातर्मदीयविरहे कलापकलितः किल । कलापी तालसुभगं केनायं नर्तयिष्यते ॥ ४ ॥
जनन्युवाच किं वत्से धरसे खेदं स्वचेतसि । नरेश्वरसुता यत्त्वं दृढवर्मसुतप्रिया ॥ ५ ॥
तत्पुत्रि मा कृथाः खेदं हर्षस्थाने ऽस्य कः क्षणः । स्वर्धुनीस्नानसंप्राप्तौ को हि पङ्के निमज्जति ॥ ६ ॥
इत्युक्त्वा तनुजां क्रोडं समारोप्य सबाष्पदृक् । चुम्बित्वा च शिरोदेशे जनन्येवमशिक्षयत् ॥ ७ ॥
वत्से चेत्त्वं गुणश्रेणिमीहसे स्वस्य सर्वदा । तद्भर्तृमन्दिरप्राप्ता भूयाः प्रियमसंशयम् ॥ ८ ॥
कार्यं श्वश्रूप्रभृतिषु गौरव्यार्हेषु गौरवम् । त्वयानुकूलया भाव्यं सपत्नीष्वपि संततम् ॥ ९ ॥
तदपत्यानि दृश्यानि निजानीवाश्रितेषु च । कृपा कार्या न तु क्वापि गर्वः सर्वप्रतीपकः ॥ १० ॥
भुक्ते भर्तरि भोक्तव्यं स्वप्यं च शयिते सति । नीचैर्लोचनया स्थेयं नीरङ्गीस्थगितास्यया ॥ ११ ॥
दुःखिते दुःखिता पत्यौ सुखिते सुखिता भवेः । कोपवत्यपि मा कोपं विदधीथाः कदाचन ॥ १२ ॥
कदापि पतिपादारविन्दद्वयविलोकनम् । न देयं सर्वदा सर्वसतीमार्गो ऽयमद्भुतः ॥ १३ ॥

§ ३) इति शिक्षां शिरसि चारोप्य पितरौ प्रणम्य परिजनमभिपृच्छ्य कुवलयमाला ततः कुमारान्तिकमागता । ततो ऽन्यदिने कुमारः कुवलयमालया समं प्रचलितः सन् जातानुकूलपवनः श्रुतवामखरस्वरः सव्यसमुत्तीर्णकर्णशुनकः सर्वत्र समुच्चारितचारुवचनो व्यचिन्तयदिति । 'भगवति प्रवचनदेवते, यदि तातं निरामयं पश्यामि राज्यं च प्राप्नोमि परिवर्धते सम्यक्त्वं [तदा] कुवलयमालया समं प्रव्रज्यामाश्रयामि, तद्दिव्यज्ञानेन परिज्ञाय तादृशमुत्तमं शकुनं देहि, येन मे निर्वृतिः स्यात् ।' इति यावच्चिन्तयत्यस्ति तावत्पुरस्तस्य मणिकनकनिर्मितं प्रलम्बितमुक्तावचूलमातपत्रं केनाप्युपनीय विज्ञप्तम् । 'देव, अस्य भूपस्य जयन्तीपुरीपतिर्ज्येष्ठो भ्राता जयन्ताभिधो वसुधाधवः । तेन त्वद्धेतवे देवताकृताधिष्ठानं छत्ररत्नं प्रेषितम्' इति । कुमारेण चिन्तितम् । 'अहो, प्रवचनदेव्याः प्रभावः, येन प्रथममेव प्रधानं शकुनम्' इति ध्यात्वा तच्च स्वीकृत्य कुमारो राज्ञा पौरजनेन चानुगम्यमानो महता सैन्येन परिवृतः कियतीं भुवं परिगतः प्रोवाच । 'महाराज, व्यावृत्य धवलगृहमलंक्रियताम् । पौरजनाश्च निवर्तध्वम्, यतो दूरे भवति विजयपुरी ।' ततस्तेषु व्यावृत्तेषु कुमारः सपरीवारो गच्छन् कतिपयैरपि प्रयाणकैः सह्यशैलसमीपं संप्राप । अत्रान्तरे केनाप्यागत्य विज्ञप्तम् । 'नाथ, अत्र सरस्तीरे देवायतने महामुनिरेको ऽस्ति' । इत्याकर्ण्य कुमारः कुवलयमालया समं तत्र गत्वा मुनिं नत्वा सविनयं जगाद । 'भगवन्, भवन्तः स्वीकृतनवव्रता इव विभावयामस्तत्र को हेतुः ।' ततो मुनिस्तत्स्थितिं निवेदितुमारेभे ।

समस्ति लाटदेशान्तः पारापुर्यां नरेश्वरः । सिंहः प्राज्यतमस्थामा भानुनामास्ति तत्सुतः ॥ १४ ॥
चित्रकर्मप्रियः प्रायः सो ऽहं क्रीडनकौतुकी । अन्यदा तत्पुरीबाह्योद्यानभूमिमुपागतः ॥ १५ ॥

§ ४) तत्र च विचरता मया कलाचार्य एको दृष्टः । तेनोक्तम् । 'कुमार, चित्रपटममुं मल्लिखितं निरीक्ष्य निवेद्यतां यदयं रम्यो न वा' इति । ततस्तदालोकनेन मया चिन्तितम् । 'तत्किमपि पृथिव्यां नास्ति यदत्र न लिखितमस्ति' इति विस्मयस्मेरमानसं मां निरीक्ष्य तेनोक्तम् । 'कुमार, मयात्र सकलमपि संसारविस्तारस्वरूपं चित्रितमस्ति, यन्मनुष्यजन्मनि यत्तिर्यग्भवे यन्नरके यत्त्रिदिवे विविधं दुःखं सुखं चानुभूतं तत्सर्वमप्यस्ति, अत्र तावन्मोक्षो ऽपि, यत्र न जरा न मृत्युर्न व्याधिर्न चाधिः ।' एवं कुमार, तेन निवेदिते

2) B om. इति. 5) P कृतप्रसाद for अतः प्रसादं 15) B मन्दिरं प्राप्ता 24) P om. च, P B om [तदा]. 25) P निवृत्ति 29) B कियंती. 33) B adds इति (on the margin) after इव

तस्मिंस्तादृशे संसारचक्रचित्रपटे प्रत्यक्षीकृते मया चिन्तितम्। 'अहो, कष्टः संसारवासः। दुर्गमो मोक्षमार्गः। अत्यन्तदुःखिताः प्राणिनः। विषमा कर्मगतिः। स्नेहनिबिडनिगडसंदानितो मूढजनः। अशुचिमयः कायः। विषमिव विषयसुखम्। साक्षादेवैव जीवसार्थो महासागरनिमग्नः।' इति चिन्तयता मया भणितम्। 'अहो, त्वयायं यदि चित्रपटो लिखितस्ततो न मनुष्यस्त्वम्, अनेन दिव्यचित्रपटप्रकारेण किमपि कारणान्तरं चिन्तयन् त्वं देवो देवलोकतः समागतः।' इति च वदता मया तस्यैकस्मिन् पार्श्वे ऽपरं चित्रपटं दृष्ट्वा प्रोक्तम्। 'अहो उपाध्याय, पुनरेष ततः संसारचक्रतो व्यतिरिक्तश्चित्रपटो ऽयम्, ततो ममायमपि प्रत्यक्षीक्रियताम्।' इदमाकर्ण्य कलाचार्येण भणितम्। 'कुमार, मयैव लिखितमेतद्द्वयोर्वणिजोश्चरितं विभज्य स्वरूपं पश्यतु भवान्। एषा चम्पापुरीति लिखिता। अत्रैव महाराजो महारथः। अत्र च धनी धनमित्रो नाम वणिग्। तस्य भार्या देवीति। तयोस्तनुजौ द्वौ धनमित्रकुलमित्रौ। तज्जन्मानन्तरं तदात्वमेव पिता पञ्चत्वमुपागतः। सर्वो ऽप्यर्थो निधनमियाय। ततस्तौ मात्रा कष्टेन वृद्धिमानीतौ यौवनमवापतुः। जनन्या निगदितम्। 'भवन्तौ व्यवसायं कुरुताम्।' ततस्तौ वाणिज्यकृषिपरमन्दिरकर्मकरवृत्तिप्रतिग्रहप्रार्थनारत्नाकरसमुल्लङ्घनरोहणपर्वतारोहणानवरतरसानिखननधातुवादद्यूतक्रीडनस्वामिसेवाप्रवृत्तिविवरयक्षिणीसमाराधनगुरूपदिष्टमन्त्रसाधनप्रभृतिभिः प्रकारैर्धनोपार्जनार्थं ताम्यतः, परं वराटिकाया अपि नोत्पत्तिः।

§ ५) ततो ऽतीवदुःखितौ ताविति संकल्पपरौ बभूवतुः। 'धिग् धिग् जीवितमस्माकम्। यः को ऽप्युपायः प्रारभ्यते स सर्वो ऽपि पूर्वकृतदुष्कृतवशेन वालुकापिण्डकलनमिव खलप्रीतिप्राग्भार इवाञ्जलिकृतजलसंघात इव समीरप्रेरितजीमूतपद्धतिरिव विलयमायाति। कथमनेन दैवेनावामेवाभाग्यभाजनं विहितौ। इदमपि दैव सर्वेषामप्यन्येषामनवमम्, परमावयोरवमसेव। तावत्सर्वथैवालममुना जीवितेन सर्वथा दुःखनिकरमन्दिरेण। अथ कस्मिंश्चिदुच्चशिलोच्चयशिखरमारुह्यात्मानं मुञ्चाव ' इत्यालोच्य तौ तच्छिखरमारुह्यैव प्रोचतुः। 'भो पर्वत, तव शिखरपतनसाहसेनावामप्येतनभवे दारिद्र्यदुःखभाजनं न भवाव।' इत्युदित्वा तौ युगपदेव यावदात्मानं मुञ्चतस्तावत्तयोः 'मा साहसं मा साहसम्' इति ध्वनिः श्रवणाध्वनि पपात। तं निशम्य ताभ्यां सर्वतो दिशः पश्यद्भ्यां साधुं कायोत्सर्गस्थितं निरीक्ष्य भक्त्या प्रणिपत्य प्रोचे। 'परमेश्वर मुनीश्वर, भवताऽवां मृत्युतः कथं निषेधितौ।' मुनिनापि ततः प्रोक्तम्। 'युवयोः किं वैराग्यकारणम्।' ताभ्यामुक्तम्। 'भगवन्, आवयोर्दरिद्रतैव वैराग्यहेतुर्नान्यत्।' साधुना प्रत्यभ्यधायि। 'भो पण्याजीवौ, भवन्तौ निर्वेदं कृत्वा मा प्राणत्यागं तनुताम्।' ताभ्यामुदितम्। 'भो यतीश, कथय कथं जन्मान्तरे ऽपि न दारिद्र्यं पुनरावयोः।' भगवता भणितम्। 'यदि भवन्तौ दीक्षामङ्गीकृत्य तपः समाचरतस्तदैवविधदुःखभाजनं भूयो ऽपि न भवतः।' ताभ्यामुक्तम्। 'एवं प्रसादः क्रियताम्।' ततस्तेन मुनिना जैनविधिना कुमार, तयोः प्रव्रज्या दत्ता। इमौ तौ प्रव्रजितौ मया चित्रपटे लिखितौ। ततस्तौ दुश्चरितं तपस्तप्त्वा समाधिना मृत्वा देवभवमुपाजग्मतुः। तयोः पुनरेकः आयुषि क्षयमीयुषि स्वर्गतश्च्युत्वा पाटलापुर्यां सिंहभूपतेः सुतो भानुनामा संजातः। स चाद्योद्याने त्वम्। यः पुनर्द्वितीयो वणिग्जीवः स चाहम्। इमं चित्रपटं समालिख्य भवतः प्रतिबोधार्थमिहागतः। तावद्भो भानुकुमार, प्रतिबुध्यस्व मा मुहः, भीम एष भवाम्बुधिः, तरला कमला, हस्तप्राप्या विपत्तयः, दुःसहं दारिद्र्यम्।' इदमाकर्ण्य ऊहापोहं कुर्वाणः सहसैव मूर्च्छितो भानुकुमारः। स्मृता जातिः। परिजनेन वयस्यैश्च शीतलजलकदलीदलपवनादिभिः समाश्वासितः। ततः संजातस्वस्थचेतसा भानुनानुभूतं पूर्ववृत्तं विलोक्य भणितम्।

'सर्वथा त्वं गुरुर्नाथ त्वमेव शरणं मम। येन त्वयाधुना जैनाध्वनि प्रीत्यास्मि रोपितः'॥ १६॥

§ ६) एवं वदंस्तच्चरणशुश्रूषापरायणः क्षणमेकं यावदभवं तावदुपाध्यायः पताकाराजिराजिते विविधरत्नपद्मनिर्मिते विमाने मणिकुण्डलगलस्थलसमुच्छलदतुच्छदेहदीप्त्या दश दिशः प्रकाशयन्वरमुकुटविराजमानं विमानसंस्थितमात्मानं प्रकटीकृत्य जगाद। 'भो भानुकुमार, दृष्टस्त्वयैष संसारमहीचक्रविस्तारः।' ततो मया तन्निरीक्षणसंजातवैराग्येण स्मृतपूर्वभवेन देवस्य पुरस्तत्क्षणमेवाभरणानि विमुच्य स्वयं विनिर्मितोत्तमाङ्गपञ्चमुष्टिकलोचस्तद्देवार्पितरजोहरणमुखवस्त्रिकाप्रतिग्रहाद्युपधिप्र

6) B पुनरेतत्संसार 16) C पिण्ड[क]कलनमिव 20) B °खरमारुह्य एवं 38) P B om. देह, B om. दश 40) B संसारमहाचक्र

ध्यानतो निष्क्रान्तः। ततो हाहारवमुखरो वयस्यवर्गः परिजनश्च सिंहनरेशसकाशमुपागमत्। तेन देवेन ततः प्रदेशतोपहृत्यान निर्जने वने मुक्तो ऽस्मि। सांप्रतं पुनः कमप्याचार्यं मृगयासि, यदन्तिके तपस्तनोमि।' इदं निशम्य कुमारेणोक्तम् 'अहो, महाविस्मयकारी वृत्तान्तः।' ततो महेन्द्रेण सम्यक्त्वं गृहीतम्। कुमारो ऽपि महेन्द्रकुवलयमालाभ्यां सममावासमागत्य कृतकृत्यः शर्वर्यामस्वाप्सीत्। ततः पुनरपि निर्मले गगनाङ्गणे तिरोहितेषु तारानिकरेषु समुदिते दिनेशे कुमारः प्रदत्तप्रयाणकः क्रमेण विन्ध्यगिरिकान्तारासन्नं समावासितः। तत्र स कुमारः कृतदिवसरात्रिकृत्यः कुवलयमालया समं पल्यङ्के प्रसुप्तः।

§ ७) ततो निशीथे यावज्जागर्ति तावद्विन्ध्यगिरिशिखरकन्दरान्तरे ज्वलनं ज्वलन्तं विलोक्य विकल्पमालाकुलः समजनि। 'अहो किमेतत्, किं तावदेष वनदवः, किमुतान्यत्। अत्र च पार्श्वेषु परिभ्रमन्तः के ऽपि पुरुषा दृश्यन्ते। किं वा राक्षसाः, पिशाचा वा। ततो ऽग्रतो भूत्वा सम्यग् निभालयामि किमेतज्ज्वलति, क एते पुरुषाः।' इति विचिन्त्य सुचिरं निभृतपदं समुत्थितः कुमारः कुवलयमालां तल्पे सुप्तां विमुच्य स्वीकृतखड्गरत्नवसुनन्दकः कटीतटनिबद्धक्षुरिकः प्राहरिकान् वञ्चयित्वा गन्तुं प्रवृत्तः। ततस्तेन ज्वलनान्तिके धातुधाद्वालां वितन्वतः पुरुषान् विलोक्य चिन्तितम्। 'यदमी धातुवादिनः किमेतेषामात्मानं प्रकटीकरोमि किं वा न, कदाचिदेते वराकाः कातरहृदो ऽसौ दिव्य इति मां संभाव्य भयभीता नङ्क्ष्यन्ति विपत्स्यन्ते वा, तदिह स्थित एव तेषां वाचः श्रोष्यामि' इति। तदा तत्र तैरपीत्युक्तम्। 'यदद्य कल्कः सर्वो ऽपि विघटितस्तावदिदानीं करणीयं किम् इति। किमत्रापरः कार्यः' इति वदन्तश्चलिताः। कुमारेण भणिताः 'भो भो नरेन्द्राः, किं व्रजत।' तैरित्युक्तम्। 'भवतो भयेन।' कुमारेण भणितम्। 'कथं भवतां भयम्, अहमपि भवन्मध्यवर्ती नरेन्द्रः, ततः सर्वमपि निवेद्यताम्।' ततस्तैर्जल्पितम्। 'अहोरात्रं यावदस्माभिः सुवर्णभ्रान्त्याध्मातं परं सर्वमेव भस्मीभूतम्।' ततः साहसमवलम्ब्य कुमारेण देवगुरुचरणस्मरणप्रवीणान्तःकरणेन तेषां पुरस्तैनैवौषधयोगेन सुवर्णं निरमायि। सर्वैरपि तैः प्रमुदितैर्विज्ञप्तम्। 'देव, अद्यप्रभृति भवानेवास्माकं गुरुः। वयं तु तव शिष्या एवातो विद्यादानप्रसादो विधेयः।' कुमारेण तत्प्रणीतभक्तिपरीतचेतसा योनिप्राभृतग्रन्थप्रयोगाः कत्यपि कथितास्तेषाम्। कुमारेण प्रोक्तम्। 'व्रजाम्यहं स्वस्ति भवद्भ्यः। यदा कदाचिद्यूयमयोध्यायां कुवलयचन्द्रभूपतिं शृणुत तदा सत्वरमेव समागन्तव्यम्' इति वदन् कुमारः कटकसंनिवेशे कुवलयमालाया विबुद्धायाः कुमारादर्शनेन महद्दुःखं दधत्याः पुरः संप्राप्त एव। ततस्तया प्रमुदितया प्रोक्तम्। 'देव, कुत्र गता भवन्तः।' ततः कुमारेण धातुवादिवृत्तान्तं सर्वमपि निवेदितम्। ततो निःश्वासनिःस्वनपटुपटहरवमङ्गलपाठकपठितादीनि विभातविभावरीचिह्नानि मत्वा कुमारेण भणितम्। 'अये प्रिये, प्रभातप्राया रजनिरजनि। क्षपापतिरपि क्षपितकिरणगणः। चरणायुधसंहतिरपि मन्दं मन्दं रौति च। सांप्रतं देवगुरुवान्धवकार्याणि क्रियन्ते' इति वदन् कुमारो निर्मलजलक्षालितवदनकमलः श्रीमति गृहचैत्ये प्रविश्य देवाधिदेवमेवं स्तोतुमारेभे।

'सुप्रभातं जिनेन्द्राणां धर्मबोधविधायिनाम्। सुप्रभातं च सिद्धानां कर्मौघघनघातिनाम्॥ १७॥
सुप्रभातं गुरूणां तु धर्मव्याख्याविधायिनाम्। सुप्रभातं पुनस्तेषां जिनतत्त्वप्रदर्शिनाम्॥ १८॥
सुप्रभातं तु सर्वेषां साधूनां साधुसंमतम्। सुप्रभातं पुनस्तेषां येषां हृदि जिनोत्तमः॥ १९॥

§ ८) एवंविधां स्तुतिं विधाय कुमारः करिवरारूढः सुखासनाधिरूढया कुवलयमालया समं विविधतुरगखुरखुराविदारितमहीतलसमुच्छलत्तुच्छरेणुनिकरपरिपूर्यमाणसकलदिग्मण्डलमुखनिरुद्धदिनकरप्रसरजातदुर्दिनशङ्कासहर्षशिखण्डिताण्डवितकलापभ्राजमानेन वनान्तरेण संचचार। ततो ऽनवरतदत्तप्रयाणकः कुमारो ऽयोध्यापुरीपरिसरमलंचकार। तमायान्तं श्रुत्वा तदात्वाधिकप्रमोदयशसमुल्लसद्रोमाञ्चकवचितः क्षितिपतिः सपरिजनः सान्तःपुरः कुमारसम्मुखमाजगाम। ततः स्वदर्शनमात्रेणैव दृढवर्ममहीपतिः कमलबन्धुरिव कमलाकरं कैरवबन्धुरिव कैरवसंचयं घनाघन इव घनसुहृत्संघातं मधुरिव पिकनिकरं तं कुमारं भृशं प्रमुदितमानसमातत। ततो द्वावपि स्नेहभरपरवशमानसौ बाष्पाविललोचनौ बभूवतुः। ततः कुमारेण महाविनयशालिना पितृमातृचरणद्वन्द्वमद्वन्द्वभक्त्या

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10) B क एते for केऽपि. 12) B adds प्राहरिक- before प्राहरिकान्. 32) P om. the verse सुप्रभातं गुरूणां etc., B om. जिनतत्त्व etc., to पुनस्तेषां in the next line—obviously a haplographical skipping over by the copyist.

प्रणतम् । ताभ्यामुक्तम् । 'वत्स, अतीव दृढकठिनहृदयो भवान् बभूव । आवां पुनस्त्वत्स्नेहनिर्भरप्रसृतदुःसहविरहज्वालावलीढौ स्थितौ सजीवमप्यात्मानं मृतमिव मन्यमानौ स्थितौ । ततो वत्स, चिरं जीवावोऽस्माकं जीवितेन ।' राज्ञा पृष्टम् । 'तदा तुरगेणापहृतः कुत्र गतः, कुत्र स्थितः, इत्येतत्सर्वमपि स्वरूपमावेदय ।' एतदाकर्ण्य कुमारेण यत्र यत्र भ्रान्तं यत्र यत्र यद्दृष्टमनुभूतं च तदखिलमपि विज्ञप्तम् । इतश्च मध्याह्नावसरे मागधेन निवेदिते तत्रैव विहितमज्जनभोजनौ दृढवर्मकुवलयचन्द्रौ सुखं समासीनौ क्षणं स्थितौ । ततः,

दृढवर्मसुतः शस्ते मुहूर्ते गणकोदिते । गजपृष्ठप्रतिष्ठेन भूमिभर्त्राग्रयायिना ॥ २० ॥
दुर्वारैर्वारणैरश्ववारैर्वारितवैरिभिः । मनोरमैः स्यन्दनौघैः सनद्धैः सुभटैः समम् ॥ २१ ॥
प्रवाद्यमाननिःस्वानस्वानडम्बरिताम्बरः । विधीयमानमाङ्गल्योपचारश्चतुराग्रिमैः ॥ २२ ॥
आकर्णयञ्शुभाकर्णिबन्दिवृन्दभवां स्तुतिम् । वनीपकानां दीनानां ददद्दानं पदे पदे ॥ २३ ॥
जयकुञ्जरमारूढः पश्यन् मञ्चान् प्रपञ्चितान् । मुक्तावचूलसर्थीकविचित्रोल्लोचरोचितान् ॥ २४ ॥
वृद्धाङ्गनाशिषो गृह्णन् प्रतीच्छन्नक्षताक्षतान् । समाससाद प्रासादं विशदं सप्तभूमिकम् ॥ २५ ॥
षड्भिः कुलकम् ॥

§ ९) तस्मिन्नेव मुहूर्ते श्रीदृढवर्मणा कनकमयासने निवेश्य कुमारस्य जयजयशब्दपूर्यमाणनभस्तलं चारुचामीकरविरचितैः कलशैः सत्तीर्थसमानीतोदकसभृतैः सर्वलोकप्रत्यक्षं युवराजपदाभिषेकश्चक्रे । ततस्तेन राजलोकेन नमस्कृतः कुमारः । राज्ञा प्रोक्तम् । 'वत्स कुमार, पुण्यवानसि, यस्य भवादृशास्तनुजः । अद्यैव चिरसञ्चितो मनोरथरथः परां प्रमाणकोटिमधिरूढः । अतः प्रभृति त्वमेव राज्यभारधौरेयः ।

ततः प्रीतिप्रकर्षेण रोमहर्षयुतो नृपः । राज्यप्रधानप्रत्यक्षं तनूजं समशिक्षयत् ॥ २६ ॥
राज्यभारधुराधुर्ये धर्यें वत्स गुणैस्त्वयि । अद्यापि न परं लोकं साधये तेन मे त्रपा ॥ २७ ॥
विश्वम्भरायास्त्वय्यद्यावनं कलितयौवने । मयि वत्स पुनर्युक्तं वनं गलितयौवने ॥ २८ ॥
परं भोगफलस्यास्य कर्मणः शेषमस्ति मे । यावत्तावत्त्वया राज्ये भूयतां सहकारिणा' ॥ २९ ॥

कुमारोऽपि पादौ प्रणम्य प्रोवाच । 'यत्किञ्चित्तातः स्वयमादिशति तदवश्यं मया विधेयम्' इति । ततः कुवलयमालया गुरुजनस्य प्रणतिश्चक्रे । गुरुजनेनाप्यभिनन्दिताशीर्वचोभिः । कुमारोऽथ यौवराज्यपदं पालयन् स्वगुणैः सर्वसंमतो बभूव । अपि च ।

सितैर्निरीक्षितैस्तस्य चरितैर्जल्पितैरयम् । राजलोकः समग्रोऽपि सर्वदानन्दभूरभूत् ॥ ३० ॥
धिनोत्यखण्डधाराभिर्धरां धाराधरो यथा । तथायमर्थसंघातैरत्यर्थं सार्थमर्थिनाम् ॥ ३१ ॥

§ १०) ततश्च कियत्यपि गते काले सुखसदर्भमये व्यतीते राज्ञा भणितम् । 'वत्स कुवलयचन्द्र, एष कालो मम धर्मस्याराधने ततस्तं करोमि ।' कुमारेण प्रोक्तम् । 'महाराज, युक्तमुक्तम्, परमेकः पुनर्विज्ञप्ये धर्मः कुलोचित एव कर्तव्यः ।' राज्ञोक्तम् । 'बहवो धर्मोपायाः, कोऽयं कुलोचितः ।' कुमारेणोक्तम् । 'य इक्ष्वाकुवंश्यैः पूर्वजैः कृतः स एवोचितः ।' तदाकर्ण्य राजा धर्मपरीक्षार्थं देवतागृहे कुलदेवतां श्रियमाराधयामास । ततस्तस्य राज्ञः कुसुमस्रस्तरे स्थितस्य षड् यामा व्यतीताः । अथ निशीथे गगनतले वाणी समुल्लास । 'भो नरेश, यदि भवतो धर्मसारेण कार्यं ततः इक्ष्वाकुवंश्यकुलधर्मं गृहाण ।' इति वदन्त्या कुलदेवतया श्रिया प्रत्यक्षीभूय हेमपट्टिकाखण्डं ब्राह्मीलिपिसनाथं समर्प्यान्तर्धानं विदधे । तन्निरीक्ष्य नरेश्वरः प्रमुदितः प्रगे कुमारमाकार्य सर्वमपि निशावृत्तं निवेदयामास । ततः कुमारः पित्रादेशेन तत्र लिपिं वाचयितुं प्रवृत्त इति ।

'ज्ञानदर्शनचारित्ररत्नत्रयमनुत्तरम् । साधनं मोक्षमार्गस्य निधानं शिवशर्मणाम् ॥ ३२ ॥
न हिंसा यत्र नासत्यं न स्तेयं ब्रह्मपालनम् । परिग्रहप्रमाणं च रात्रिभोजननिर्वृतिः ॥ ३३ ॥
सर्वदोषविनिर्मुक्तो यत्र देवो जिनेश्वरः । महाव्रतधरो धीरो गुरुर्धर्मोपदेशकः ॥ ३४ ॥
पूर्वापराविरुद्धश्चागमः श्रीशिवसंगमः । मुक्त्यै धर्मं एवाय प्रतीपस्तु भवभ्रमो ॥ ३५ ॥'

§ ११) एवं वाचिते धर्मस्वरूपे राज्ञोक्तम् । '[illegible]
ननं ज्ञायते, के ते धर्मपुरुषाः, येषामेष धर्मः
यस्य कस्यचिद्धर्मे एतल्लिपिसंवादी भवति स [illegible]

1) B वत्स तराजीव (on the margin). 8) B दुर्वारैवारणै

स्थानं निवेश्य धर्मं पप्रच्छ। सर्वैरपि निजनिजागमानुसारेण धर्मो निवेदितः परं तस्य चेतसि स्थितिं न बबन्ध। ततो राज्ञा जैनमुनयः पृष्टाः। 'यूयं निजं धर्मं निवेदयत।' ततो गुरुणा 'यो धर्मः कुलदेवतया निवेदितः स एव धर्मो धर्मसारः' इति प्ररूपितः। ततो भूपः कुमारं विलोक्य बभाषे। 'सम्यगेवैष मोक्षमार्गक्षम इति। सर्वेषामपि धर्माणामेष एव मुख्यः। एष एव कुलदेवतया दत्तः। इक्ष्वाकूणामयमेव कुलधर्मः।' कुमारेण विज्ञप्तम्। 'यदाहं तुरङ्गमाविष्टस्तदैतस्यैव धर्मस्य बोधार्थं देवेनापहृतः। मयारण्ये मुनिसिंहदेवा विलोकिताः पूर्वभवसंगताः पूर्वभवे ऽप्यमुमेव धर्ममाराध्य ते स्वर्गं गतवन्तः। तैरप्येनं धर्मं निवेद्य कुवलयमालाबोधार्थमस्मि प्रेषितः। येन च शुकेन तं देशं गतानामस्माकं प्रवृत्तिर्भवतां पुरो निवेदिता तेनाप्ययमेव सार्वज्ञो धर्मो दृष्टः।

रजोहृतिः कराम्भोजं भेजे यस्य नरेश्वरः। पुरन्दरो ऽपि तं स्तौति सादरं विगतादरम् ॥ ३६ ॥
स्वयं स्वामी जगन्नाथ पाथोनाथः कृपाम्बुनः। सभायामादिशद्धर्ममेमुमेव जिनेश्वरः ॥ ३७ ॥
साधवो ऽपि मया दृष्टा धर्मे ऽत्र स्थितिशालिनः। उत्पाद्य केवलज्ञानं महोदयपदं ययुः ॥ ३८ ॥
तेन विज्ञप्यसे तात जैनधर्मः सुशर्मदः। सर्वेषामेव धर्माणामयमेव मनोरमः ॥ ३९ ॥
दुर्वारवारणाकीर्णं रङ्गत्तुङ्गतुरङ्गमम्। भवेद्राज्यमपि प्राज्यं न धर्मस्तु जिनोदितः ॥ ४० ॥

§ १२) तावदेव भवता भवतापहारी दुर्लभो जिनधर्मः प्राप्तस्ततो निपुणेन त्वयायं विधेयः।' राजा 'तथा' इति प्रतिपद्य प्रोवाच। 'अहो, सत्यमेतद्यदेष धर्ममार्गो दुर्लभः। तथा वयं पलितकलितशिरसः संजाताः परं धर्माणामन्तरं नावगतम्'। 'भोस्तपोधनाः, तत्रभवतां भवतां स्थानं न वयं जानीमः।' गुरुणोक्तम्। 'राजन्, बाह्योद्याने कुसुमगृहचैत्ये ऽस्ति।' राज्ञोक्तम्। 'व्रजत यूयं स्थानं कुरुत कर्तव्यानि, प्रभाते समेष्यामि' इति वदन् कुमारमहेन्द्राभ्यां समं क्ष्मापतिरुत्तस्थौ साधवो ऽपि स्वं स्थानमलंचक्रुः। ततो दृढवर्माविशेषमपि भवस्वरूपं मायागोलकमिव, इन्द्रजालमिव, आदर्शप्रतिबिम्बमिव नेत्ररोगिविभावरीवरयुगलावलोकनमिव, मरुमरीचिकानिचयावभासनमिव गन्धर्वपुरनिरूपणमिव, अविचारितरामणीयकमिवाकिंचित्करमनुपादेयं विचिन्त्य संजातवैराग्यः कुवलयचन्द्राय सप्ताङ्गं राज्यं ददौ, इति च शिक्षां तं प्रति जगाद। 'वत्स कुवलयचन्द्र, ज्ञातयुक्तायुक्तस्य पठितसर्वशास्त्रसार्थस्य तव धवलितधवलनमिव पिष्टपेषणमिव विभूषितविभूषणमिव शिक्षाप्रदानं, परं पुत्रप्रीतिर्मां मुखरयति।

दुरन्तदुरितोपायाश्चपलाचपलास्तथा। स्त्रियः श्रियश्च तत् क्वापि मा भूयास्तद्वशंवदः ॥ ४१ ॥
उच्चैस्तरं पदं प्राप्य त्वया कार्यविदा सदा। गुरवो न लघुत्वेन दर्शनीयाः कदाचन ॥ ४२ ॥
त्वया बद्धानुरागेण पालनीया निजाः प्रजाः। यतः प्रजालता नीतिनीरसिक्ताः फलन्त्यमूः ॥ ४३ ॥
अन्तरङ्गारिषड्वर्गजयाय भवतादरः। शास्त्रे शास्त्रे च कर्तव्यो बहिरङ्गारिशान्तये ॥ ४४ ॥
आराध्या सर्वदा विद्यानवद्याः स्थविरास्त्वया। मज्जतां व्यसनाम्भोधौ वृद्धसेवा हि भङ्गिनी ॥ ४५ ॥
राज्यश्रीः काममाहेयी न्यायगोभक्तपोषिता। निकामं कामदुग्धानि प्रसूते वसुधाभुजाम् ॥ ४६ ॥

§ १३) इति शिक्षां दत्त्वा दत्तदीनजनदानः संमानितस्वजनः कृतचैत्याष्टाह्निकामहः सुतकारितां शिबिकामारुह्य नृपो गत्वा कुसुमगृहचैत्ये तस्यैव गुरोरन्तिके प्राव्राजीत्। तदग्रे करुणायता गुरुणा मनुष्यभवोपरि युगसमिलापरमाणुदृष्टान्तौ प्ररूपितौ। तथा हि।

समग्रद्वीपवार्धीनां पर्यन्ते ऽस्ति महोदधिः। स्वयंभूरमणो नाम वलयाकारतां गतः ॥ ४७ ॥
देवः को ऽपि युगं प्राच्यां प्रतीच्यां समिलां पुनः। स्थापयेदथ सा भ्रष्टा जले तत्रातलस्पृशि ॥ ४८ ॥
अपारे चानिवारे च परितो ऽपि चलाचला। युगे चलाचले योगं लभते न कथंचन ॥ ४९ ॥ युग्मम् ॥
प्रचण्डवातवीचीभिः प्रेरिता सा कथंचन। युगे न लभते योगं जन्तुर्न तु जनुर्नृणाम् ॥ ५० ॥

[युगसमिलादृष्टान्तः।]

तथाहि त्रिदशः कश्चिदारासनद्धपन्मयम्। स्तम्भं महान्तमाचूर्य दृग्निक्षेपनिभं व्यधात् ॥ ५१ ॥
तच्चूर्णं स समादाय तूर्णं गत्वा सुराचले। चूलिकायामवस्थाय नलिकां स्वकरे ऽकरोत् ॥ ५२ ॥
तत्रस्थितेन फूत्कृत्य तया ते प्रचुरौजसा। ते ऽणवः पातिताः सर्वे दिशासु चतसृष्वपि ॥ ५३ ॥
कल्पान्तकालप्रोन्मीलदुद्दाममरुता हताः। सर्वे ऽपि पश्यतस्तस्याद्दृश्यास्ते जज्ञिरे क्षणात् ॥ ५४ ॥

5) P B तुरगमाविश्य एतस्यैव 8) P सर्वज्ञो धर्मः 9) B नरेश्वर, B विन (नै?) वादर for विगतादर 10) B जगन्नाथ. 19) B नेत्ररोगिणा (णा added above the line) विभावरी. 21) B सप्ताङ्गराज्यं 30) B °चैत्याष्टाह्निकस्तत्कारितां 36) B adds here [युगसमिलादृष्टान्त.] at the end of verse No, 50. 39) P om. स 40) P फूत्कृत्य, B ति for ते.

सुपर्वपर्वतप्रष्ठैस्तैरेव परमाणुभिः । स सुपर्वापि नो कर्तुं समर्थस्तं पुनर्यथा ॥ ५५ ॥
दुष्कर्मवशतो भ्रष्टस्तथा मानुषजन्मनि । निस्तुषं मानुषं जन्म जन्मी न लभते पुनः ॥ ५६ ॥
परमाणुदृष्टान्तः ।

ततः स राजर्षिर्द्विविधशिक्षाविचक्षणः चारुचारित्रं समाचरन् गुरुणा सह विजहार । कुवलयचन्द्रस्यापि निखिलभूपालमण्डलीमुकुटकोटिनिघृष्टचरणारविन्दस्य विपुलामासमुद्रमेखलां पालयतः प्रभूता वासरा व्यतीयुः ।

§ १४) अत्रान्तरे पद्मकेसरसुरः स्वानि च्यवनचिह्नानि परिज्ञाय दुर्मनाश्चिन्तयामास ।
'खेदं मा व्रज जीव त्वं दीनत्वं हृदि मा व्यधाः । तावदेव हि भुज्येत यावदायुरुपार्जितम्' ॥ ५७ ॥
ततः संप्रति कालोचितं क्रियत इत्ययोध्यायां सुरः कुवलयचन्द्र-कुवलयमालयोः पुरः कथयामासेति । 'यथामुकमासे ऽमुकदिवसे युवयोः सूनुर्भविष्यामि तावदिमानि पद्मकेसरनामाङ्कितानि कटककुण्डलहारार्धहारादीनि भूषणानि स्वीक्रियन्ताम् । तानि च प्रसृतवृद्धिविस्तरस्य मम तनौ निवेश्यानि, येनैतानि चिरपरिचितानि प्रेक्षमाणस्य मम जातिस्मृतिरुत्पद्यते' इत्युदित्वार्पयित्वा च त्रिदशः स्वस्थानमगात् । ततः कियद्भिर्दिनैः सुरश्च्युत्वा कुवलयमालाया गर्भे सुतत्वेनोदपद्यत । ततः सापि समये पवित्रं पुत्रं प्रासूत । पित्रा मध्ये पुरं विरचय्य वर्धापनकमहोत्सवे संजाते द्वादशे दिवसे तस्य मुनिना पूर्वमुदितमभिधानं 'पृथ्वीसार' इति विदधे । स कुमारः कलाकलापेन यौवनेन च स्वीचक्रे । तस्य पितृभ्यां तान्याभरणानि समर्पितानि । तानि पश्यत एव तस्य प्रागपि क्वापि दृष्टान्येतानीत्यूहापोहवतो मूर्च्छाजनि, जातिं च सस्मार । ततः शीतेन तोयेन वायुना चाभ्यासितो लब्धचैतन्यो दध्याविति । 'अहो, तत्र तानि सुखान्यनुभूय पुनरीदृशानि तुच्छानि मनुजजन्मजातानि जीवो ऽभिलषति, इति धिग् मोहं धिक् च संसारावासं यत्र निरन्तरमाधिव्याधिव्यथितो जनः, तदहं संसारदुःखपरंपरापराभवविधायिनीं प्रव्रज्यां गृहीत्वात्मानं साधयिष्ये' इति चिन्तयन् स वयस्यैर्भणितः । 'कुमार, तव स्वस्थशरीरस्य किमेतदस्वाहितम् ।' तेनोक्तम् । 'ममाजीर्णविकारेणैषा भ्रमिरभूत्, तेन न पुनरात्मस्वभावो निवेदितः ।' एवं व्रजत्सु दिनेषु कुवलयचन्द्रेणोक्तम् । 'कुमार, राज्यं गृहाण, अहं प्रव्रज्यां ग्रहीष्ये ।' कुमारेणोक्तम् । 'महाराज, त्वमेव राज्यं प्रतिपालय, अहं पुनर्दीक्षां स्वीकरिष्ये ।' राज्ञादिष्टम् । 'अद्यापि बालस्त्वं राज्यसुखमनुभव, वयं पुनर्भुक्तभोगा दीक्षां ग्रहीष्यामः' इति कुमारं प्रतिबोध्य भूपतिर्निर्विण्णकामभोगः प्रव्रज्याग्रहणमनाः कस्यापि गुरोरागमनमभिलषंस्तस्थौ । अन्यदिने दत्तमहादानः संमानिताशेषपरिजनः कुवलयमालया समं धर्मवार्तां वितन्वानः क्षमाधनः सुप्त्वा पाश्चात्ययामिनीयामे प्रथममेव प्रबुद्धश्चिन्तयामासेति ।

§ १५) 'दुष्प्रापं प्राप्य मानुष्यं दक्षिणावर्तशङ्खवत् । विचारचतुरैश्चिन्त्या हेयोपादेयहेतवः ॥ ५८ ॥
मानुषत्वमतिश्रेष्ठं कुले जन्म विशेषतः । धर्मः कृपामयो जैनस्त्रयमेतद्धि दुर्लभम् ॥ ५९ ॥
धन्यास्ते पुण्यभाजस्ते निस्तीर्णस्तैर्भवार्णवः । ये संगमपरित्यागनियमाध्वगतां ययुः ॥ ६० ॥
त एव कृतिनो ऽभूवन् भुवनश्रीविशेषकाः । जिनेन्द्रजल्पिता सर्वविरतिर्यैरलंकृता ॥ ६१ ॥
धन्यानि तानि क्षेत्राणि यत्र जैनमुनीश्वराः । भ्रमन्ति विस्रमलक्ता मुक्ताहाराः शुभाशयाः ॥ ६२ ॥
पुण्यतिथिस्तिथिः सा का सा या वारो ऽपि कः स च । तन्मुहूर्तं च किं भावि ममामोदप्रमोदकृत् ॥६३॥
यस्मिन् पवित्रचारित्रचित्रभानुप्रभोदयात् । मन्मनःसरसीजन्म सेरतामुपयास्यति ॥ ६४ ॥ युग्मम् ॥
प्रधानधान्यतो येन दीक्षाशिक्षाशिलोपरि । क्षालयिष्ये मनोवासः कुवासमलिनं कदा' ॥ ६५ ॥

इति चिन्तयतस्तस्य भूपतेः प्राभातिकमङ्गलपाठकः पपाठ ।
'हतसंतमसानीकः पातितनक्षत्रसुभटसंघातः । प्रसृतप्रतापनिकरः शूरः पृथिवीपतिरुदेति' ॥ ६६ ॥
एतदाकर्ण्य राज्ञा चिन्तितम् । 'अहो, सुन्दरोपश्रुतिः सुतराज्याय ।
नमस्ते लोकनिर्मुक्त नमस्ते द्वेषवर्जित । नमस्ते जितमोहेन्द्र नमस्ते ज्ञानभास्कर' ॥ ६७ ॥
इति वदन् भूपतिः शयनीयादुत्तस्थौ । ततो 'नमो जिनेन्द्रेभ्यः' इति वदन्ती संभ्रमपरा त्रिदशतटिनी-

2) B मानुषजन्मन (partly on the margin) 5) C चरणारविन्दस्य, B adds समुद्र before समुद्रमेखलां, P चालयत' for पालयत. 13) B inter. पवित्रं & पुत्रं 14) B 'महोत्सव. 24) P B om. दीक्षां ग्रहीष्यामः. 25) P महादान-सन्मानिताशेष, P वितन्वत for वितन्वान', B adds सुप्त्वा before सुप्त्वा. 33) P C स for सा का.

पुलिनकल्पात्तल्पादुत्थाय कुवलयमाला पतिं प्रति प्रोवाच। 'एतावतीं वेलां यावद्धोस्वामिना किं चिन्तितम्।' राज्ञा जल्पितम्। 'पृथ्वीसारं कुमारं राज्ये निवेश्य प्रव्रज्याग्रहणेनात्मानं साधयिष्ये' इति। तया प्रोक्तम्। 'यदा विजयापुर्यां आवां निःसृतौ तदा प्रियेण प्रवचनदेवता विज्ञप्ता, यदि भगवति जीवन्तं तातं परिपश्यामि राज्याभिषेकं च प्राप्नोमि ततः पश्चात्तनुजं राज्ये निवेश्य व्रतं गृह्णामि, ततो देवि शकुनोत्तमं विधेहि' इत्युदिते केनचिन्नरेणातपत्रमुपढौकितम्। ततः स्वामिना जल्पितम्। 'दयिते, प्रष्टव्यमेतच्छकुनं सर्वापि संपत्तिः संततिश्चास्माकं भाविनी' इति तत्सत्यं जातम्। सांप्रतं प्रव्रज्यापालनस्यानुध्यानं ततो युक्तमेव। ततस्तयाभ्यधायि। 'धर्मस्य त्वरिता गतिः', अतो देव, कथं विलम्बः, त्वरितमेवात्महितं विलम्ब्यते'। राज्ञोक्तम्। 'देवि, यद्येवं ततः कुत्रचिद्गुरवो विलोक्या येन यथा चिन्तितं प्रमाणपदवीमध्यारोहति।'

§ १६) ततः प्राभातिकं कृत्यं विधाय भूनायकस्तत्रैव दिने पृथ्वीसारं कुमारं राज्ये ऽभिषिच्य द्वितीयदिवसे शिरोगृहासनस्थो नभोमध्यमध्यासीने नभोमणौ साधुयुगलं भिक्षार्थं भ्रमन्तं रथ्यामुखे वीक्ष्य प्रासादादुत्तीर्य सुखासनाधिरूढः कियज्जनावृतो गत्वा प्रणिपत्य प्रोवाच। युवयोर्निरामयः कायः।' साधुभ्यामुक्तम्। 'कुशलमावयोर्गुरूणां चरणस्मरणप्रवीणान्तःकरणयोः'। राज्ञोक्तम्। 'गुरूणां किमभिधानम्।' ताभ्यामुक्तम्। 'इक्ष्वाकुवंश्यः प्राप्तगुरुविनयसकलशास्त्रार्थः कन्दर्पदर्पसर्पसर्पारिर्दर्पफलिकाख्यो गुरुः।' राज्ञोक्तम्। 'भगवान्, किमु स अस्मत्संबन्धी रत्नमुकुटस्य राजर्षेः पुत्रो दर्पफलिकः, किं वापरः' इति। साधुभ्यामुक्तम्। 'स एव'। राज्ञा भणितम्। 'कस्मिन् स्थाने तिष्ठन्ति'। ताभ्यामुक्तम्। 'राजन्, संसारमरुतरवस्ते गुरवः प्रधाने मनोरमोद्याने समवसृताः सन्ति' इत्युदित्वा मुनियुगलं विचर्य स्वस्थानमाजगाम। नृपतिरपि प्रासादमासाद्य कुवलयमाला महेन्द्रस्य च पुरो वृत्तान्तं सर्वमपि निवेदयामास। अथ स चैवासङ्ख्याता दर्पफलिकः संपन्नाचार्यपदः समवसृतः। ततः कुवलयचन्द्रः कुवलयमालया महेन्द्रेण च समं मनोरमोद्याने समागत्य भगवन्तं दर्पफलिकं प्रणिपत्य पप्रच्छ। 'तदा भगवन्, भवन्तश्चिन्तामणिपल्लीतो निःसृत्य कस्य गुरोरन्तिके प्रव्रजिताः।' ततो भगवानुवाच। 'महाराज, तदा ततो निर्गत्य मया श्रीभृगुकच्छं गतेन मुनिरेको ददृशे'। तेन मुनिना प्रोक्तम्। 'भो दर्पफलिक राजपुत्र, मामभिजानासि।' मयोक्तम्। 'भवन्तं सम्यग् नोपलक्षये।' तेनोक्तम्। 'केन तव तच्चिन्तामणिपल्लीराज्यं दत्तम्।' मयोक्तम्। 'भगवन्, किं भवान् सः।' तेनोक्तम् 'एवमेव'। मयोक्तम्। 'यथा तदा त्वया राज्यं दत्तं तथा संप्रति संयमराज्यदानेन प्रसादं तनु।' तेनोक्तम्। 'यद्येवं ततः कथं विलम्बः।' तदा तेन मुनिना व्रतं दत्तम्। तेन सह विहारं कुर्वाणो ऽयोध्यायामागतवान्। तत्र च तव पिता दृढवर्मा तदन्तिके निष्क्रान्तः। स च मम गुरुस्तव जनकश्चोत्पन्नकेवलज्ञानौ सम्मेतशैलोपरि द्वावपि सिद्धिपदमीयतुः। अहं पुनर्भवत्प्रतिबोधाय समागमम्।' तत एवं पिशुनसंगतिमिव लीलावतीलोचनप्रान्तमिव महाबलान्दोलितकदलीदलमिव शरत्समयघनाघनपटलमिव सुरेश्वरशरासनमिव चपलस्वभावं पदार्थजातं परिज्ञाय तत्पदान्ते कुवलयचन्द्रः कुवलयमालया महेन्द्रेण च समं व्रतं जग्राह। कुवलयमालाप्यागमानुसारेण तपस्तप्त्वा सौधर्मे नाके सागरोपमद्वयस्थित्यायुस्त्रिदशः समभवत्। कुवलयचन्द्रो ऽपि समाधिना विपद्य तत्रैव विमाने तत्प्रमाणायुः समुदपद्यत। सिंहो ऽप्यनशनकर्मणा तत्रैव देवो जातो ऽस्ति। स च भगवानवधिज्ञानी सागरदत्तमुनिर्मृत्वा तस्मिन्नेव स्थाने सुरः समजायत।

§ १७) अथ पृथ्वीसारः कियत्कालान्तरं राज्यसुखमनुभूय विरचितमनोरथादित्यनामतनुजराज्याभिषेकः संसारमहाराक्षसभयभ्रान्तस्वान्तः परिज्ञाय भोगान् भोगिभोगोपमान् गुरूणां चरणमूले प्रव्रज्य कृतश्रामण्यः प्रदत्तमिथ्यादुष्कृतः पञ्चत्वमवाप्य तत्रैव विमाने सुधाशनो ऽजनिष्ट। एवं ते पञ्चापि तत्रैव वरविमाने कृतसुकृताः समुत्पन्नाः। परस्परं ते विज्ञातपूर्वनिर्मितसङ्केता जल्पितुं प्रवृत्ताः। 'दुस्तरं संसारसागरमवगम्य यथा पूर्वं तथाधुनापि सकलसुरासुरनरसिद्धिसुखदायिनि भगवत्प्रणीते सम्यक्त्वे यत्न एव कार्यः। इतो ऽपि च्युतैरस्माभिः पूर्ववत्प्रतिबोधपरैः परस्परमेव भाव्यम्।' तथेति प्रतिपन्ने तैस्तेषां कालो व्यतिक्रामति।

अथो जम्बूद्वीपे दक्षिणभरते ऽस्यामेवावसर्पिण्यां युगादिजिनादितीर्थनाथेषु मोक्षं गतेषु सत्सु ततः समुत्पन्ने चरमजिने श्रीमहावीरे पूर्वं कुवलयचन्द्रदेवः स्वमायुः परिपाल्य स्वर्गतश्च्युत्वा काकन्दी-

1) P B om. पतिं प्रति. 2) B पृथ्वीसारकुमार° 4) B पश्यामि for परिपश्यामि, P प्राप्नोति for प्राप्नोमि. 5) P यदि ते for दयिते. 18) P B जगाद for निवेदयामास. 36) P °मिथ्यादुःकृतः संसारमहाराक्षसभयभ्रांतस्वांतः परिज्ञाय भोगोपमान। गुरूणां चरणमूले पंचत्वमवाप्य तत्रैव परविमाने कृताः समुत्पन्नाः।. 37) B दुस्तर दुस्तर.

पुर्यां प्रणतजनकुमुदामन्दप्रमोदकौमुदीशस्य शत्रुजनकुञ्जरकण्ठीरवस्य सत्पथजाह्निकस्य काञ्चनरथस्य पृथ्वीपतेरिन्दीवरलोचनाभिधानप्रणयिनीकुक्षिभवो मणिरथकुमारस्तनयः समभवत् । स च क्रमेण प्राप्तयौवनो गुरुजनैः प्रतिषिद्धोऽपि वयस्यैर्निवारितोऽपि सद्भिर्निन्द्यमानोऽपि कर्मोदयेन नक्तंदिवा पापर्द्धिं कुर्वन्न विरमति । अन्यदा च तत्रारण्ये प्रविश्य श्रीवर्धमानजिनः केवलज्ञानशाली जगत्त्रयपतिः पवित्रितत्रिभुवनतलः काकन्द्यां समवसृतः । ततश्चतुर्विधदेवनिकायैः समवसरणं चक्रे । तत्र च श्रीमहावीरः स्वयं गौतमादीनां गणभृतां सौधर्माधिपतेरपरस्य च सुरासुरनिकरस्य सपरिजनस्य काञ्चनरथस्य नरेशितुः पुरः सम्यक्त्वमूलं धर्मं द्विविधं निवेदितुमारेभे ।

शङ्कादिदोषरहितं स्थैर्यादिगुणभूषितम् । पञ्चभिर्लक्षणैर्लक्ष्यं सम्यक्त्वं शिवशर्मणे ॥ ६८
आर्जवं मार्दवं क्षान्तिः सत्यं शौचं तपो यमः । ब्रह्माकिंचनता मुक्तिर्यतिधर्मः प्रकीर्तितः ॥ ६९
अहिंसादीनि पञ्चाणुव्रतानि च गुणत्रयम् । शिक्षापदानि चत्वारि गृहिधर्मः कुकर्मभित् ॥ ७०

(§१८) इतश्चावसरं मत्वा तत्त्वानुगामिना प्रभूतजन्तुवधजातपातकशङ्किना कृताञ्जलिना काञ्चनरथेन राज्ञा पृष्टम् । 'नाथ, मणिरथकुमारो भव्योऽभव्यो वा' इति । भगवतादिष्टम् । 'अयं भव्यश्चरमशरीरश्च' इति । नृपेण विज्ञप्तम् । 'भगवन्, वयमन्तिमतनुरयं कथमनेकधा निषिध्यमानोऽप्याखेटकव्यसनतो न निवर्तते, कदा पुनस्तस्य जिनधर्मे बोधिः ।' तीर्थंकरेणोक्तम् । 'भद्र, त्वत्सूनुः प्रबुद्धः प्राप्तसंवेगरङ्ग इहैव प्रस्थितः' इति । नृपेणोक्तम् । 'नाथ, केन वृत्तान्तेन तस्य वैराग्यमजायत ।' जगन्नाथेन समादिष्टम् । 'इतोऽस्ति योजनप्रमाणे भूमिभागे कौशाम्बं नाम वनम् । तत्र च बहवः कुरङ्गशूकरशशकसंघाताः परिवसन्तीति मत्वा कुमारः पापर्द्धिनिमित्तमागतः । तत्र च तेन भ्रमता कस्मिन्प्रदेशे सारङ्गयूथमालोक्य कोदण्डमारोप्य यावच्छरः सज्जीकृतस्तावत्सर्वमपि मृगकुलं कापि नाशं ननाश । परं तदैकाकिनी मृगी कुमारं चिरमनिमीलितं दीर्घं निःश्वस्य निष्पन्दलोचना सजातहृदयविश्रम्भा निःशङ्का स्थिता । तां च तथावस्थितां दृष्ट्वा कुमारेण चिन्तितम् । 'अहो, महत्कौतुकम्, एतस्मिन् हरिणयूथे प्रनष्टेऽपि परमियं मृगी मदभिमुखं पश्यन्ती तथैव तिष्ठति' इति चिन्तयतस्तस्याभ्यासं सा समुपययौ । ततः सानेकश्वापदजीवान्तकरमर्धचन्द्रमालोक्यापि स्नेहनिर्भरहृदयेव स्थिता । ततः कुमारेण शरासनं शरश्चाभाजि । 'यो ऽपराधरहितान् जन्तून्निहन्ति स महापापी' इत्येवं चिन्तयता प्रादुर्भूतजन्तुजातकारुण्यमैत्रीपूरितचेतसा तेन सा हरिणी सहर्षं करतलेन पस्पृशे ।

यथा यथा तदङ्गं स सरङ्गं स्पृशति स्फुटम् । तथा तथासौ जायेत बाष्पाविलविलोचना ॥ ७१

ततस्तस्या विलोकनेन कुमारस्य रम्भा विकसितं सर्वाङ्गं रोमाञ्चकञ्चुकं प्रससार । चेतसि परमः प्रमोदः प्रवृत्तः । ज्ञातं यथा कापीयं मम पूर्वसंबन्धिनीति ।

ज्ञानं मन्ये दृशोरेव नापरस्य च कस्यचित् । प्रमोदेते प्रिये दृष्टे दृष्टे संकुचतोऽप्रिये ॥ ७२

'जन्मान्तरे का ममैषासीत्' इति ध्यायतस्तस्य हृदि स्थितम् । अद्यैव तात काकन्द्यां चम्पापुर्यामायातः । अत्र च किल भगवान् श्रीमहावीरः समवसृतः । 'तस्य वन्दनानिमित्तं तत्राहमपि गमिष्यामि, येनैतद्वृत्तान्तं पृच्छामि केयं मृगवधूः, अस्माकं जन्मान्तरे कीदृशि संबन्धे आसीत्' इति ध्यायंश्चलितः । 'स मृगी च सांप्रतं समवसरणबाह्यप्राकारगोपुरान्तरे द्वावपि वर्तेते' इति वदतस्तीर्थंकृतः पुरो मणिरथकुमारः समागतश्च प्रदक्षिणात्रयं दत्त्वा भगवन्तं नत्वा प्रपच्छेति च । 'भगवान् निवेदय केयं कुरङ्गी ममोपरि परमप्रेमधारिणी ।' ततो भगवान् ज्ञातकुलतिलकः सकलजन्तुसंघातबोधाय पूर्वभवं तयोराख्यातुमारेभे ।

(§१९) अत्रैव भरते साकेतपुरम् । तत्र नाम्ना कान्त्या च मदनो नृपः । तत्सूनुरनङ्गः कुमारः । तत्राढ्यो वैश्रमण इव वैश्रमणः श्रेष्ठी । तदङ्गजः प्रियकराख्यः, स च सौम्यः सुजनः कुशलस्त्यागी दयालुः श्रद्धालुः । अन्यदा वैश्रमणेन प्रातिवेश्मिकप्रियमित्रपुत्र्या सुन्दर्या सह तनयस्य पाणिग्रहणमकार्यत । द्वयोरपि प्रीतिर्महती जाता । परस्परं स्तोकेऽपि विरहे तन्मिथुनं सोत्सुकचित्तं भवति । अन्यदा च भवितव्यतावशात्तनुतरशरीरे प्रियकरे सा सुन्दरी बहुतरशोकशङ्काव्यथिता न भुनक्ति न स्नाति न जल्पति न गृहकृत्यं करोति, केवलं संभावितदयितपञ्चताधिकाभ्यन्तरतापलोचनप्रवर्तमानबाष्पजललवा विषीदन्ती स्थिता । ततस्तथाविधकर्मसंयोगेन क्षीणे प्राणिते प्रियंकरः परलोकमियाय । ततस्तं मृतं विलोक्य

11) B तत्त्वानत्वानुगामिना 14) P मबुद्ध for प्रबुद्ध 21) P तिष्ठत इति 22) B स्नेहभरनिर्भर (भर added on the margin) 23) P B शरश्चाभाजि 31) P om. स्थानं 37) B inter वैश्रमण & श्रेष्ठी

परिजनो ऽतीवविषण्णमनाः। पिता प्रलपितुमारेभे।

'हा वत्स हा गुणावास हा सौभाग्यनिधे भवान्। प्रियंकर गतः कुत्र देहि प्रतिवचो मम'॥ ७३

स्वजनैस्तच्छवं संस्कारार्थं गृहान्निष्कासितुमारेभे, परं सा सुन्दरी स्नेहमोहितमानसा तत्संस्कारं कर्तुं न ददाति। ततः सा पित्रा मात्रा स्वजनेन च वयस्याभिर्विविधाभिः शिक्षाभिः शिक्षितापि तत्कुणपं न मुञ्चति। केवलं विलपन्ती अराजकमिति वदन्ती सुन्दरी तन्मृतकलेवरमालिङ्ग्य स्थिता।

पतिं पश्यति निर्जीवमपि जीवन्तमेव सा। स्नेहे नैव विचारः स्यान्मोहान्धितदृशां यतः॥ ७४

§२०) ततो विषण्णमनसा स्वजनेन मान्त्रिकास्तान्त्रिकाश्च समाकारिताः। तैरपि विशेषः को ऽपि न समजनि। स्वजनेन 'इयमयोग्या' इति विचिन्त्य मुक्तास्तथैव तद्दिनं स्थिता। द्वितीयदिवसे तद्देहं श्वयथुना व्याप्तं ततो विगन्धः प्रससार। तथापि सा प्रेमपरवशा मृतकमालिङ्गन्ती परिजनेन निन्द्यमानापि सखीभिर्वार्यमाणाप्येवं चिन्तयामास। 'अयं स्वजन इति जल्पति, 'यदयं मृत इयं च ग्रहिला', ततस्तत्र गन्तव्यं यत्र न को ऽपि स्वजनः' इति ध्यात्वा तच्छवं शिरसि समारोप्य मन्दिरतो निःसृत्य सुन्दरी विस्मयकरुणाबीभत्सहास्यरसतरङ्गेन जनेन दृश्यमाना श्मशानमुपाजगाम। तत्र प्रावृतजरच्चीवरगात्रा रेणुधूसरितशरीरा कृतोर्ध्वकेशा महाभैरवव्रतमिवाचरन्ती भिक्षामानीय यत्किंचित्सुन्दरं तत्तदग्रे मुक्त्वा, इति वदति। 'प्रियतम, यत्किंचिद्रम्यतरं तत्त्वं गृहाण पाश्चात्यं यत्किंचिद्विरूपतरं तन्मम देहि' इति प्रोच्य भुङ्क्ते। एवं सा दिने दिने कृताहारा कापालिकबालिकेव राक्षसीव पिशाचीव स्थिता। तदा तत्पित्रा प्रियमित्रेण पुरस्वामी विज्ञप्तः। 'यद्देव, मम सुता ग्रहगृहीतेव वर्तते। तत्तां यदि को ऽपि सकलीकरोति तस्य यथाप्रार्थितमहं ददामि' इति दाप्यतां मध्ये पुरं पटहः। एतत्तेन विज्ञप्यमानं कुमारेण श्रुतं चिन्तितं च। 'अहो, मूढा वराकी ग्रस्ता प्रेमपिशाचेन न पुनरन्येन तदहं बुद्ध्या एतां प्रतिबोधयामि' इति चिन्तयता तेन विज्ञप्तो राजा। 'तात, त्वं यदि समादिशसि तदेतां वणिजः सुतां संबोधयामि।' एवं विज्ञप्ते नृपेण भणितम्। 'वत्स, यदि स्वस्थां कर्तुं शक्नोषि ततो युक्तमेतत्क्रियतामस्य वणिज उपकारः।' ततो राजपुत्रः कमपि नार्याः शवं समानीय तस्याः समीपे मुमुचे। न च सा तेन जल्पिता न च तया सः। यत्किंचित्सा शवस्य करोति तद्द्वयमपि करोति। अन्यदा तया भणितम्। 'क एष वृत्तान्तः।' तेनोक्तम्। 'एषा मम प्रियतमा सुरूपा सुभगा किंचिदस्वस्थशरीरा जाता।' ततो लोको वदति। 'यदियं मृता संस्कारार्हा।' मया चिन्तितम्। 'यदयं लोके ऽलीकभाषी ततो मया ततः समानीयास्मिन् श्मशाने मुक्ता।' तयोक्तम्। 'सुन्दरं कृतम्, आवयोः समानस्वभावयोर्मैत्री समभवत्।' यतः "समानशील-व्यसनेषु सख्यम्।" तेन भणितम्। 'त्वं मम स्वसा, एष मम भावुकः। किमभिधानममुष्य।' तया जल्पितम्। 'मम पतिः प्रियंकराभिधः।' तयोक्तम्। 'तव प्रियायाः किं नाम'। तेन निवेदितम्। 'मम प्रिया मायादेवीति नाम।' एवं परस्परसमुत्पन्नसंबन्धौ तौ वर्तेते। यदा सावश्यककृत्यकृते प्रयाति तदा तदभिमुखं वदति। 'यदयं मद्दयितो द्रष्टव्यः।'

§२१) यदा स कुत्रापि याति तदा तस्यास्तं शवं समर्प्य याति। अन्यदा तेनोक्तम्। 'भगिनि, तव पत्या मम प्रिया किंचिद्भणिता तन्मया सम्यग् नावगतम्।' तयोक्तम्। 'हे जीवेश, त्वत्कृते मया सर्वमपि कुलगृहपितृमातृप्रभृतिकं तृणवत्परित्यक्तं त्वं पुनरीदृशः, यदन्यामङ्गनामभिलषसि' इत्युक्त्वा किंचित्कोपपरा संजाता। पुनरन्यदिवसे सा शवं तस्य समर्प्य नित्यकृते गता। तत्पुनस्तेन शवद्वयमपि कूपे निक्षिप्तम्। ततस्तदनुमार्गमनुसरन्नयं तया भाषितः। 'कस्य त्वया तन्मानुषद्वयमर्पितम्।' तेनापि गदितम्। 'मायादेवी प्रियंकरस्य रक्षानिमित्तमर्पिता, प्रियंकरो मायादेव्याश्च। तदावामपि तत्रैव प्रजाव।' इत्युदित्वा तत्र तौ समागतौ प्रियंकरं मायादेवीं च न ददृशतुः। ततः सा दुःखमुपागता। सो ऽपि छद्मना मूर्छितः। ततो लब्धचैतन्येन तेनादिष्टम्। 'भगिनि, किं कर्तव्यम्, यत्तव प्रियो मम महेलामादाय कुत्रापि गतः, तत्सुन्दरं तेन नाचरितम्। मदीयमिदमाचरितम्।' ततः सुन्दरी मुग्धस्वभावा चिरं चिन्तयति स्म 'यत्किल तेन मम स्वामिनामुष्य प्रिया हृतान्यत्र नीता च। तत ईदृशो ऽनार्यो निष्कृपो निर्घृणः कृतघ्नश्च, येनेदृशमाचरितम्।' ततस्तेन भणितम्। 'भद्रे, एवंविधे विधेये किं विधेयम्।' तयोक्तम्। 'नाहं जानामि, भवानेव जानाति किमत्र कर्तव्यम्।' तेनोक्तम्। 'भद्रे, सत्यं

10) B सखीभिर्वार्यमाणापि जल्पितुमारभत अयं 11) B वदंती for ध्यात्वा, P तत्सर्वशिरसि 14) B om प्रोच्य भुङ्क्ते 30) B प्रयाति for याति. 32) P हे मज्जीवेश 33) B दिने for दिवसे, B नित्यकृत्यकृते 35) B तेनापि निगदितं, P तत्रैवं 36) B inter तत्र & तौ 37) P लब्धचेतनेन, B तेन निर्दिष्टं 41) P एवं विधेये तयोक्तं, P सत्यं शृणु

पुर्यां प्रणतजनकुमुदानन्दप्रमोदकौमुदीशस्य शत्रुजनकुञ्जरकण्ठीरवस्य सत्पथजाङ्घिकस्य काञ्चनरथस्य पृथ्वीपतेरिन्दीवरलोचनाभिधानप्रणयिनीकुक्षिभवो मणिरथकुमारस्तनयः समभवत् । स च क्रमेण प्राप्तयौवनो गुरुजनैः प्रतिषिद्धो ऽपि वयस्यैर्निवारितो ऽपि सद्भिर्निन्द्यमानो ऽपि कर्मोदयेन नक्तंदिवा पापर्द्धिं कुर्वन्न विरमति । अन्यदा च तस्यारण्ये प्रविष्टस्य श्रीवर्धमानजिनः केवलज्ञानशाली जगत्त्रयपतिः पवित्रितत्रिभुवनतलः काकन्द्यां समवसृतः । ततश्चतुर्विधदेवनिकायैः समवसरणं चक्रे । तत्र च श्रीमहावीरः स्वयं गौतमादीनां गणभृतां सौधर्माधिपतेरपरस्य च सुरासुरनिकरस्य सपरिजनस्य काञ्चनरथस्य नरेशितुः पुरः सम्यक्त्वमूलं धर्मं द्विविधं निवेदितुमारेभे ।

शङ्कादिदोषरहितं स्थैर्यादिगुणभूषितम् । पञ्चभिर्लक्षणैर्लक्ष्यं सम्यक्त्वं शिवशर्मणे ॥ ६८
आर्जवं मार्दवं क्षान्तिः सत्यं शौचं तपो यमः । ब्रह्माकिंचनता मुक्तिर्यतिधर्मः प्रकीर्तितः ॥ ६९
अहिंसादीनि पञ्चाणुव्रतानि च गुणत्रयम् । शिक्षापदानि चत्वारि गृहिधर्मः कुकर्महृत् ॥ ७०

§१८) इतश्चावसरं मत्वा तत्त्वानुगामिना प्रभूतजन्तुवधजातपातकाशङ्किना कृताञ्जलिना काञ्चनरथेन राज्ञा पृष्टम् । 'नाथ, मणिरथकुमारो भव्यः किमभव्यश्च' इति । भगवतादिष्टम् । 'अयं भव्यश्चरमशरीरश्च' इति । नृपेण विज्ञप्तम् । 'भगवन्, यद्ययमन्तिमतनुस्ततः कथमनेकधा निषिध्यमानो ऽप्याखेटकव्यसनतो न निवर्तते, कदा पुनस्तस्य जिनधर्मे बोधिः ।' तीर्थकृतोक्तम् । 'भद्र, त्वत्सूनुः प्रबुद्धः प्राप्तसंवेगरङ्ग इहैव प्रस्थितः' इति । नृपेणोक्तम् । 'नाथ, केन वृत्तान्तेन तस्य वैराग्यमजायत ।' जगन्नाथेन समादिष्टम् । 'इतो ऽस्ति योजनप्रमाणे भूमिभागे कौशाम्बं नाम वनम् । तत्र च बहवः कुरङ्गशूकरशशकसंघाताः परिवसन्तीति मत्वा कुमारः पापर्द्धिनिमित्तमागतः । तत्र च तेन भ्रमता एकस्मिन् प्रदेशे सारङ्गयूथमालोक्य कोदण्डमारोप्य यावच्छरः सज्जीकृतस्तावत्सर्वमपि मृगकुलं काकनाशं ननाश । परं तदैकाकिनी मृगी कुमारं चिरमभिवीक्ष्य दीर्घं निःश्वस्य निष्पन्दलोचना संजातहृदयविश्रम्भा निःशङ्का स्थिता । तां च तथावस्थितां दृष्ट्वा कुमारेण चिन्तितम् । 'अहो, महत्कौतुकम्, एतस्मिन् हरिणयूथे प्रनष्टे ऽपि परमियं मृगी मदभिमुखं पश्यन्ती तथैव तिष्ठति' इति चिन्तयतस्तस्याभ्यासं सा समुपेयुषी । ततः सानेकश्वापदजीवान्तकरमर्धचन्द्रमालोक्यापि स्नेहनिर्भरहृदयेव स्थिता । ततः कुमारेण शरासनं शरश्चामाञ्जि । 'यो ऽपराधरहितान् जन्तून्निहन्ति स महापापी' इत्येवं चिन्तयता प्रादुर्भूतजन्तुजातकारुण्यभरीपूरितचेतसा तेन सा हरिणी सहर्षं करतलेन पस्पृशे ।

यथा यथा तदङ्गं स सरङ्गं स्पृशति स्फुटम् । तथा तथासौ जायेत बाष्पाविलविलोचना ॥ ७१

ततस्तस्या विलोकनेन कुमारस्य दृग्भ्यां विकसितं सर्वाङ्गे रोमाञ्चकञ्चुकः प्रससार । चेतसि परमः प्रमोदः प्रवृत्तः । ज्ञातं यथा काप्येषा मम पूर्वसंबन्धिनीति ।

ज्ञातं मन्ये दृशोरेव नापरस्य च कस्यचित् । प्रमोदेते प्रिये दृष्टे दृष्टे संकुचतो ऽप्रिये ॥ ७२

'जन्मान्तरे का ममैषासीत्' इति ध्यायतस्तस्य हृदि स्थितम् । अद्यैव तातः काकन्दीं चम्पापुर्या आयातः । अत्र च किल भगवान् श्रीमहावीरः समवसृतः । 'तस्य वन्दनानिमित्तं तत्राहमपि गमिष्यामि, येनैतद्वृत्तान्तं पृच्छामि, कैषा मृगवधूः, अस्माकं जन्मान्तरे कीदृशि संबन्धे आसीत्' इति ध्यायंश्चलितः । 'स मृगी च सांप्रतं समवसरणबाह्यप्राकारगोपुरान्तरे द्वावपि वर्तेते' इति वदतस्तीर्थकृतः पुरो मणिरथकुमारः समागतश्च प्रदक्षिणात्रयं दत्त्वा भगवन्तं नत्वा प्रपच्छेति च । 'भगवान्, निवेदय कैषा कुरङ्गी ममोपरि परमप्रेमधारिणी ।' ततो भगवान् ज्ञातकुलतिलकः सकलजन्तुसंघातबोधाय पूर्वभवं तं तयोराख्यातुमारेभे ।

§१९) अत्रैव भरते साकेतपुरम् । तत्र नाम्ना कान्त्या च मदनो नृपः । तत्सूनुरनङ्गः कुमारः । तत्राढ्यो वैश्रमण इव वैश्रमणः श्रेष्ठी । तदङ्गजः प्रियंकराख्यः, स च सौम्यः सुजनः कुशलस्त्यागी दयालुः श्रद्धालुः । अन्यदा वैश्रमणेन प्रातिवेश्मिकप्रियमित्रपुत्र्या सुन्दर्या सह तनयस्य पाणिग्रहणमकार्यत । द्वयोरपि प्रीतिर्महती जाता । परस्परं स्तोके ऽपि विरहे तन्मिथुनं सोत्सुकचित्तं भवति । अन्यदा च भवितव्यतयापटुतरशरीरे प्रियंकरे सा सुन्दरी बहुतरशोकशङ्कुव्यथिता न भुनक्ति न स्नाति न जल्पति न गृहकृत्यं करोति, केवलं संभावितदयितपञ्चताधिकाभ्यन्तरतापलोचनप्रवर्तमानबाष्पजललवा विषीदन्ती स्थिता । ततस्तथाविधकर्मसंयोगेन क्षीणे प्राणिते प्रियंकरः परलोकमियाय । ततस्तं मृतं विलोक्य

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11) B तत्त्वानवत्वानुगामिना 14) P सबुद्ध for प्रबुद्ध 21) P विष्ठत इति 22) B स्नेहभरनिर्भर (भर added on the margin) 23) P B शरश्चाभाजि 31) P om अस्माकं 37) B inter वैश्रमण & श्रेष्ठी

परिजनो ऽतीवविषण्णमनाः। पिता प्रलपितुमारेभे।

'हा वत्स हा गुणावास हा सौभाग्यनिधे भवान्। प्रियंकर गतः कुत्र देहि प्रतिवचो मम' ॥ ७३

स्वजनैस्तच्छवं संस्कारार्थं गृहान्निष्कासितुमारेभे, परं सा सुन्दरी स्नेहमोहितमानसा तत्संस्कारं कर्तुं न ददाति। ततः सा पित्रा मात्रा स्वजनेन च वयस्याभिर्विविधाभिः शिक्षाभिः शिक्षितापि तत्कुणपं न मुञ्चति। केवलं विलपन्ती अराजकमिति वदन्ती सुन्दरी तन्मृतकलेवरमालिङ्ग्य स्थिता।

पतिं पश्यति निर्जीवमपि जीवन्तमेव सा। स्नेहे नैव विचारः स्यान्मोहान्धितदृशां यतः ॥ ७४

§२०) ततो विषण्णमनसा स्वजनेन मान्त्रिकास्तान्त्रिकाश्च समाकारिताः। तैरपि विशेषः को ऽपि न समजनि। स्वजनेन 'इयमयोग्या' इति विचिन्त्य मुक्तास्तथैव तद्दिनं स्थिता। द्वितीयदिवसे तद्देहं श्वयथुना व्याप्तं ततो विगन्धः प्रससार। तथापि सा प्रेमपरवशा मृतकमालिङ्गन्ती परिजनेन निन्द्यमानापि सखीभिर्वार्यमाणाप्येवं चिन्तयामास। 'अयं स्वजन इति जल्पति, 'यदयं मृत इयं च ग्रहिला', ततस्तत्र गन्तव्यं यत्र न को ऽपि स्वजनः' इति ध्यात्वा तच्छवं शिरसि समारोप्य मन्दिरतो निःसृत्य सुन्दरी विस्मयकरुणाबीभत्सहास्यरसवशेन जनेन दृश्यमाना श्मशानमुपाजगाम। तत्र प्रावृतजरच्चीवरगात्रा रेणुधूसरितशरीरा कृतोर्ध्वकेशा महाभैरवव्रतमिवाचरन्ती भिक्षामानीय यत्किंचित्सुन्दरं तत्तदग्रे मुक्त्वा, इति वदति। 'प्रियतम, यत्किंचिद्रम्यतरं तत्त्वं गृहाण पाश्चात्यं यत्किंचिद्विरूपतरं तन्मम देहि' इति प्रोच्य भुङ्क्ते। एवं सा दिने दिने कृताहारा कापालिकबालिकेव राक्षसीव पिशाचीव स्थिता। तदा तत्पित्रा प्रियमित्रेण पुरस्वामी विज्ञप्तः। 'यद्देव, मम सुता ग्रहगृहीतेव वर्तते। तत्तां यदि को ऽपि सकलीकरोति तस्य यथाप्रार्थितमहं ददामि' इति दाप्यतां मध्ये पुरं पटहः। एतत्तेन विज्ञप्यमानं कुमारेण श्रुतं चिन्तितं च। 'अहो, मूढा वराकी ग्रस्ता प्रेमपिशाचेन न पुनरन्येन तदहं बुद्ध्या एतां प्रतिबोधयामि' इति चिन्तयता तेन विज्ञप्तो राजा। 'तात, त्वं यदि समादिशसि तदेतां वणिजः सुतां संबोधयामि।' एवं विज्ञप्ते नृपेण भणितम्। 'वत्स, यदि स्वस्थां कर्तुं शक्नोषि ततो युक्तमेतत्क्रियतामस्य वणिज उपकारः।' ततो राजपुत्रः कमपि नार्याः शवं समानीय तस्याः समीपे मुमुचे। न च सा तेन जल्पिता न च तया सः। यत्किंचित्सा शवस्य करोति तद्द्वयमपि करोति। अन्यदा तया भणितम्। 'क एष वृत्तान्तः।' तेनोक्तम्। 'एषा मम प्रियतमा सुरूपा सुभगा किंचिदस्वस्थशरीरा जाता।' ततो लोको वदति। 'यदियं मृता संस्कारार्हा।' मया चिन्तितम्। 'यदयं लोको ऽलीकभाषी ततो मया ततः समानीयास्मिन् श्मशाने मुक्ता।' तयोक्तम्। 'सुन्दरं कृतम्, आवयोः समानस्वभावयोर्मैत्री समभवत्।' यतः "समानशीलव्यसनेषु सख्यम्।" तेन भणितम्। 'त्वं मम स्वसा, एष मम भावुकः। किमभिधानममुष्य।' तया जल्पितम्। 'मम पतिः प्रियंकराभिधः।' तयोक्तम्। 'तव प्रियायाः किं नाम'। तेन निवेदितम्। 'मम प्रिया मायादेवीति नाम।' एवं परस्परसमुत्पन्नसंबन्धौ तौ वर्तेते। यदा सावश्यककृत्यकृते प्रयाति तदा तदभिमुखं वदति। 'यदयं मद्दयितो द्रष्टव्यः।'

§२१) यदा स कुत्रापि याति तदा तस्यास्तं शवं समर्प्य याति। अन्यदा तेनोक्तम्। 'भगिनि, तव पत्या मम प्रिया किंचिद्भणिता तन्मया सम्यग् नावगतम्।' तयोक्तम्। 'हे जीवेश, त्वत्कृते मया सर्वमपि कुलगृहपितृमातृप्रभृतिकं तृणवत्परित्यक्तं त्वं पुनरीदृशः, यदन्यामङ्गनामभिलपसि' इत्युक्त्वा किंचित्कोपपरा संजाता। पुनरन्यदिवसे सा शवं तस्य समर्प्य नित्यकृते गता। तत्पुनस्तेन शवद्वयमपि कूपे निक्षिप्तम्। ततस्तदनुमार्गमनुसरन्नयं तया भाषितः। 'कस्य त्वया तन्मानुषद्वयमर्पितम्।' तेनापि गदितम्। 'मायादेवी प्रियंकरस्य रक्षानिमित्तमर्पिता, प्रियंकरो मायादेव्याश्च। तदावामपि तत्रैव व्रजावः' इत्युदित्वा तत्र तौ समागतौ प्रियंकरं मायादेवीं च न ददृशतुः। ततः सा दुःखमुपागता। सो ऽपि छद्मना मूर्छितः। ततो लब्धचैतन्येन तेनादिष्टम्। 'भगिनि, किं कर्तव्यम्, यत्तव प्रियो मम महेलामादाय कुत्रापि गतः, तत्सुन्दरं तेन नाचरितम्। मदीयमिदमाचरितम्।' ततः सुन्दरी मुग्धस्वभावा चिरं चिन्तयति स्म 'यत्किल तेन मम स्वामिनामुष्य प्रिया हृतान्यत्र नीता च। तत ईदृशो ऽनार्यो निष्कृपो निर्घृणः कृतघ्नश्च, येनेदृशमाचरितम्।' ततस्तेन भणितम्। 'भद्रे, एवंविधे विधेये किं विधेयम्।' तयोक्तम्। 'नास्मि जानामि, भवानेव जानाति किमत्र कर्तव्यम्।' तेनोक्तम्। 'भद्रे, सत्यं

10) B सखीभिर्वार्यमाणापि जल्पितुमारभत अयं 11) B वदंती for ध्यात्वा, P तत्तद्वशिरसि 14) B om प्रोच्य भुङ्क्ते. 30) B प्रयाति for याति. 32) P हे मज्जीवेश 33) B दिने for दिवसे, B नित्यकृत्यकृते 35) B तेनापि निगदितं, P तत्रैवं 36) B inter. तत्र & तौ. 37) P लब्धचेतनेन, B तेन निर्दिष्टं 41) P एवं विधेये तयोक्तं, P सत्यं यत्

तत श्रृणु। सर्वदैक एव जीव ससारे परिभ्रमन्नस्ति, क प्रिय, का प्रिया च, सर्वमपि संसारस्वरूप सौदामिनीव क्षणदृष्टनष्टम्। सर्वथैवानित्यतादिभावना समाश्रय। वियोगान्ता सयोगा। पतनान्ता समुच्छ्रया। महारोगा इव भोगा। एष जीव ससारे चतुरशीतिलक्षसख्ययोनिषु नट इव विविधरूप भाग्भवतीति ज्ञात्वा सम्यक्त्वमङ्गीकुरु ' एवं च भो मणिरथकुमार, या सुन्दरी प्रबोधिता तेन गृहमुपागता च। तत्पिश महोत्सवो रचयाचक्रे। सर्वत्र मध्ये पुर प्रवृत्त साधुवादो यदिय सुन्दरी कुमारेण बोधिता। तावद्भो मणिरथकुमार य सुन्दरीजीव स त्व तदा कृतसम्यक्त्वरत्नयत्न पश्चात्य मयाप्य मानभट सजात। तत पद्मसारनामा। तत कुवलयचन्द्र। ततो वैडूर्यनामा देव। ततस्त्व मणिरथकुमार इति। य पुनर्वणिक्तनूज स ससार परिभ्रम्यास्मिन् वने मृगी समुदपद्यत। त्वा दृष्ट्वोहापोहवत्या अस्या प्राग्भवस्मरणेन त्वयि स्नेह समुल्लास।' एव च भगवता निवेदिते मणिरथ कुमारेण विज्ञप्तम्। 'एव ममानेन दु खात्रासेन ससारत्रासेनाल, भगवन्, प्रसाद विधाय मयि प्रव्रज्यारत्न देहि' इति वदन् कुमार श्रीभगवता दीक्षित।

§ २२) अत्रान्तरे गौतमेन गणभृता विज्ञप्तम्। 'भगवन्, अस्मिन् ससारे जीवाना मध्ये को जीवो दु खित' इति। भगवता समादिष्टम्। 'सम्यग्दृष्टिर्जीवो ऽविरतो नित्य दु खित एव।' गौतमेन भणितम्। 'केन हेतुना।' भगवता निवेदितम्। 'य सम्यग्दृष्टिर्भवति स नरकतिर्यग्मनुष्यवेदना जानाति। तत पुरत ससारभाव प्रेक्षते। न च विरतिभाव करोति। अनुभवति वर्धमानसतापो नरक दु खमिति। अत एव स दु खितानामपि दु खी।' पुनर्गौतमेन पृष्टम्। 'स्वामिन्, क सुखी।' भगवतादिष्टम्। 'सम्यग्दृष्टिर्जीवो विरत स एव सुखित। यत,

देवलोकसम सौख्य दु ख च नरकोपमम्। रतानामरताना च महानरकसनिभम्॥ ७५

एवमनेकधा भगवान् विविधजनपृष्टसदेहसदोहभङ्ग वितत्य समुत्तस्थौ। ततस्त्रिदशवृन्दमपि स्वस्वस्थान जगाम। भगवानपि श्रावस्तीं पुरीं प्रति जगाम। सुरै समवसरणे कृते त्रैलोक्याधिपति सिंहासन मलचकार। गौतमादयो गणभृतो यथास्थान निविष्टा। तत्रत्यो नृपती रत्नाङ्गदो भगवन्त प्रणिपत्य निषसाद। भगवता ससारार्शर्मनाशिनी देशना निर्ममे। अत्रान्तरे गौतमस्वामिना सर्वमपि जानताप्य-बोधजनबोधाय तीर्थनाथ प्रपच्छे। 'नाथ, जीवस्वरूप निवेदय।' ततो भगवता यथावस्थ सर्वमपि जीवस्वरूप प्ररूपितम्। अथ तत्र बालमृणालकोमलभुजो भुजान्तरराजमानहारसार कपोलपालिविलसन्मणिकुण्डल को ऽपि नरस्त्रिदशकुमार इव प्रविश्य जय जयेति वदन् त्रिजगदभिवन्द्यमभिवन्द्य बभाणेति। 'नाथ, यन्मया दृष्ट श्रुतमनुभूत रजनीमध्ये तदधुना निवेदय, किमिन्द्रजालम्, किं स्वप्न, सत्य वा।' भगवता भणितम्। 'देवानुप्रिय, यत्त्वया दृष्ट तदवितथमेव।' एतदाकर्ण्य तत्क्षणमेव त्वरितपद समवसरणान्निसृत। ततो गौतमेन पृष्टम्। 'स्वामिन्, किमेतत्, अस्माकमपि महत्कौतुकम्।' ततस्तीर्थकृतादिष्टम्। 'इतो ऽस्ति नातिदूरे ऽरुणाभ नाम नगरम्। तत्र रत्नगजेन्द्रो नाम नृपति। तत्तनुज कामगजेन्द्र। स चान्यदा प्रियङ्गुमत्या प्रियया सह मत्तवारणे निविष्ट। ततो नगरगतविभवविलासान् प्रेक्षितु प्रवृत्त। तत कस्यचिद्वणिग्मन्दिरोपरि कुट्टिमतले कन्यकामेका कन्दुककेलिं कुर्वतीमद्राक्षीत्। तस्य तदुपरि महानुराग समुत्पन्न।

सुरूपे ऽपि कुरूपे ऽपि भवति प्रेम कुत्रचित्। रूप स्नेहस्य नो हेतुर्वृथा रूप ततो ऽङ्गिषु॥ ७६

§ २३) तेन पार्श्वस्थितायाः कान्ताया भयेनाकारसवरणमेव चक्रे। तया तु तत्सर्वमपि लक्षितम्। तस्य राजपुत्रस्य तामेव ध्यायतो महत्युद्वेगे जाते तया चिन्तितम्। किं पुनरस्योद्वेगकारणम्, अथवा ज्ञात सैव वणिक्पुत्री मत्पुण्यतसि स्थिता। ततस्तया ता याचयित्वा प्रिय परिणायित। ततस्तुष्टेन तेनोक्तम्। 'प्रिये, साधु त्वया तदा मम मनोभाव उपलक्षित। ततस्त्व ब्रूहि कान्ते, क ते वर ददामि।' तयोक्तम्।

'यत्किंचिदत्र पश्यसि शृणोषि यद्वानुभवसि यद्दयित। तत्सर्वमपि निवेद्य मह्य देयस्त्वयैष वर'॥ ७७

तेनोक्तम्। 'भवत्वेवम्।' ततो ऽन्यदा तत्र चित्रकृता तस्मै कुमाराय चित्रपट समर्पित। तत्र च चित्ताह्लादविधायिनीं चित्रिता कनीमेका विलोक्य विस्मयस्मेरमना कुमार पप्रच्छ। 'भोश्चित्रकर,

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1) P सर्वेश वैक एव 3) B om. संसारे 4) B om या 10) P एवं मानेन B एवमनेन 15) P B om तत पुरत etc. to नरकदु खमिति 25) C त्रिजगदभिवंद्य 29) C नाम नृपति 31) P B प्रेतितु for प्रेक्षितु 3?) B महानुराग 35) P ततस्तुष्टेनोक्तं 41) B भो चित्रकर

कुमारीरूपं प्रतिकृत्याः कस्याश्चित्त्वया लिखितम्, किमुत स्वमत्या।' तेन विज्ञप्तम्। 'देव, उज्जयिन्यां महापुर्यामवन्तीनृपतेः सुतायाः प्रतिच्छन्दः।' ततः कुमारः सादरं तां निद्रामिव नयनमनोहारिणीं, शक्तिमिव हृदयदारणनिपुणां, शुद्धपक्षेन्दुकलामिव भृशं विमलां, महाराजराज्यस्थितिमिव सुविभक्तवर्णोपशोभितां, जिनश्रुतिमिव सुप्रतिष्ठिताङ्गोपाङ्गसुभगां विलोक्य क्षणं स्तम्भित इव, ध्यानगत इव, रूपनिर्मित इव, लेप्यमय इव स्थितः। ततः कृतकृत्य इव कुमारस्तं चित्रपटं देव्यै प्रदर्श्य जजल्पेति। 'देवि, सुन्दरमुत्पद्यते यद्येषा कन्या लभ्यते।' तया प्रत्युक्तम्। 'देवि, निजरूपं चित्रपटे लेखयित्वायमेव व्याघुट्य प्रेष्यतां, यथावन्तीपतिस्तद्दृष्ट्वा स्वयमेव दुहितरं ददाति।' कुमारेणोक्तम्। 'प्रमाणमेतत्।' ततस्तेन चित्रकृता चित्रपटः कामगजेन्द्ररूपसमन्वितोऽवन्तीभर्तुः पुरो दर्शितः तेनापि सुतायै दर्शितः। तमालोक्य जातानुरागां तां विज्ञाय राजा जगाद। 'युक्तमेतद्यदियं पुरुषद्वेषिणी ततोऽन्यं कुमारं नाभ्यलषत्। सांप्रतं तु विधिप्रज्ञाप्रकर्षकाशपट्टायमाने ऽस्मिन् कुमाररूपे भृशमनुरक्ता। ततोऽस्या अयमेव वरो युक्तः।' इति ध्यात्वा राज्ञा तस्मै कुमाराय दुहिता दत्ता।

§ २४) ततः पित्रादेशेन कुमारो वल्लभया समं स्कन्धावारेण च चलितः। ततोऽस्तपर्यस्तकिरणदण्डे चण्डरोचिषि निशाप्रथमयामार्धे प्रियया समं सुष्वाप। एवं द्वितीये यामे कस्याप्यपूर्वकोमलकरतलस्पर्शेन विबुद्धः सन् कुमारोऽचिन्तयदिति। 'यदीदृशः स्पर्शो नानुभूतपूर्व इति। सर्वथायं मनुष्यस्पर्शो न भवति' इति चिन्तयता कुमारेण पुरस्त्रिभुवनाश्चर्यकारि रूपहारि कन्याद्वयं निरीक्ष्य भणितम्। 'यद्भवत्यौ मानुष्यौ, किं वा देव्यौ, ममात्र महत्कौतुकम्।' ताभ्यामुक्तम्। 'आवां विद्याधर्यौ भवतः पार्श्वे केनापि हेतुना समायाते स्वः, परमावयोर्भवता परोपकारिणा प्रार्थना वृथा न कार्या।' कुमारेणोक्तम्। 'निवेद्यतामहं दुस्साध्यमपि भवत्कार्यं साधयिष्ये।' ताभ्यामुक्तम्। 'देव, शृणु। अस्ति कुबेरदिग्भागे वैताढ्यः पर्वतः। तत्रोत्तरदक्षिणश्रेण्यौ विद्येते। उत्तरश्रेण्यां सुन्दरमानन्दमन्दिरं नाम नगरम्। यत्कीदृशं, बहुसौवर्णमन्दिरं बहुपुरुषसेवितं बहुजलाशयपरिगतं बहुकुमुदोपवनम्। तत्र पृथ्वीसुन्दरः क्ष्मानेता। तस्य देवी मेखलाभिधा। तत्कुक्षिसंभवा बिन्दुमती कन्या। सा च सुन्दरावयवाभङ्गभाग्यसौभाग्यभूमिका चारुचातुर्यैकरण्डिका पुरुषद्वेषिणी। सा च वयोविभवकलाकलापपरिकलितेभ्योऽपि विद्याधरकुमारेभ्यः कदापि न स्पृहयति। ततः सा यौवनस्था गुरुजनेन जल्पितेति। 'वत्से, स्वयंवरं वरं गृहाण।' तदाकर्ण्य तयावां भणिते। 'यदि, सख्यौ युवां भणथस्तदैकदा दक्षिणश्रेण्यां भवतीभ्यां सह परिभ्रमामि' इति। आवाभ्यामप्युक्तम्। 'एवं भवतु' इत्युदित्वा गगनतलमुत्पत्य गिरिवरकाननान्तरे वयमवतीर्णाः। तत्र क्रीडन्तीभिरस्माभिः किंनरमिथुनमेकं कामगजेन्द्रकुमारस्य गुणग्रामगानं कुर्वाणं समाकर्णितम्। प्रियसख्योक्तम्। 'सखि, पवनवेगे, अग्रतो भूत्वेदं पृच्छ, क एष कुत्रत्यो वा कामगजेन्द्रकुमारः, यस्याधुना गीतमुद्गीतम्।' ततस्तया किंनर्यौ निवेदितम्। 'विद्याधरबाले, कामगजेन्द्रः स कदापि न दृष्टः श्रुतश्च न। तर्हि यदि तेन कार्यं तदमुं किंनरं पृच्छ।' तेन भवद्वृत्तान्तः सर्वोऽपि कथितः। तदिदं श्रुत्वा तया बिन्दुमत्याः पुरो गदितम्। तदाकर्णनेन तद्दिनादारभ्य बिन्दुमती तुहिनक्लिष्टा कमलिनीव प्रियवियुक्ता राजहंसिकेव मन्त्राहता भुजङ्गीव निःश्रीका निर्वचना निःप्रसरा तनोत्यालेख्यम्, न शृणोति गीतं न वादयति वीणां, केवलं मत्तेव ग्रहगृहीतेव मृतेव जाता। सखीभिर्भाषितापि सा किमपि नोत्तरं ददाति। मया ज्ञातं यदेतस्याः कामगजेन्द्र एव व्याधिनिदानम्। अतोऽमुष्यास्तत्संगम एव महौषधम्। यतोऽग्निदग्धानामग्निरेवौषधं विपक्रान्तानां विषमेव। इति विचिन्तयन्त्या मया भणिता मानवेगा। 'वयस्ये अमुष्याः कामगजेन्द्र एव चिकित्सकः।' तत आवाभ्यां भणितम्। 'प्रियसखि, विश्वस्ता भव' तथा करिष्यावः, यथा तं कुमारमानीय तव व्याधिमपनेष्यावः।' तयोक्तम्।' 'तदानयनाय युवां व्रजथः।'

§ २५) तयेत्यावां प्रतिपद्य तस्मिन्नपि गिरिकुहरशिलातले कमलकोमलदलविरचिते स्रस्तरे तां बिन्दुमतीं विषादं कुर्वन्तीं निवेद्य प्रचलिते, परं न जानीवः कुत्र सा पुरी यत्र त्वं भवसि, कुत्र भवान् प्राप्य इति। एतदर्थपरिज्ञानाय भगवती प्रज्ञप्ती समाराधिता। ततस्तया प्ररूपितम्। 'यथैष कुमार उज्जयिन्यां गच्छन् वनान्तरे रचितशिबिरसंनिवेशः सांप्रतं तिष्ठति।' एतन्मत्वावां भवदन्तिके समायाते।' अतः परं सांप्रतं देव, तदायत्तं प्रियसख्या जीवितमिति मा विलम्बस्व त्वरितमेवोत्तिष्ठ यदि

3) P सुविभक्तिवर्णोप°. 12) B has a marginal note on अस्तपर्यस्त etc. अस्तस्थाने पर्यस्त पतित किरणदंडो यस्य स तथा॥ 13) P om चण्ड, P निशायामे 27) P सखे पवन°. 32) B adds न after निःप्रसरा. 34) P B औषधं for महौषधं

जीवन्ती विन्दुमती कथंचिद्दृश्यते ।' कुमारेणोक्तम् । 'यद्यप्यवश्यं गन्तव्यं तथापि देव्याः पुरो निवेदयिष्ये ।' ताभ्यामुक्तम् । 'त्वमीदृशः स्वामी सर्वनीतिपरायणः कथं स्त्रीणां रहस्यं कथयसि, किं न श्रुतस्त्वया जनैर्घोष्यमाणः श्लोकः ।

'नीयमानः सुपर्णेन नागराजो ऽब्रवीदिदम् । यः स्त्रीणां गुह्यमाख्याति तदन्तं तस्य जीवितम्' ॥ ७८

ततो न कथ्यं नारीणां रहस्यम् ।' कुमारेणोक्तम् । 'किमपि कारणमत्रास्ते, एकदा मया तस्या वरो ऽदायि, यत्किंचिच्छ्रुतं दृष्टमनुभूतं तत्सर्वमपि निवेदयिष्ये ।' ततः कुमारः प्रोवाच । 'प्रिये, संप्रति व्रजामि ।' तयोदितम् । 'यत्किंचिद्देवाय रोचते देवस्तत्तनोतु ।' ततो देव्या विहिताञ्जलिपुटया विद्याधर्यौ विज्ञप्ते । 'अयं पतिर्मया भवत्योर्न्यासीकृत इत्यत्राय इहानीय मोक्तव्यः ।' ततस्ते तं कुमारं विमानमारोप्य गगनतलमुत्पतिते । ततस्तस्य प्रिया 'माया काप्यत्र, किं स्वप्नो वा, हत एताभ्यां मम पतिरेष्यतीति किं वा न' इति ध्यायन्ती यावद्विषण्णा तिष्ठति तावत्स्तोकावशेषक्षणदायां विमानं प्राप्तमेव । ततस्तद्दृष्ट्वा तद्भार्या नलिनीवनविलोकनेनेव मरालिकाभिनवजलददर्शनेनेव शिखण्डिनी प्रमुदिता जाता । ततस्तया दृष्टे विद्याधर्यौ कामगजेन्द्रो ऽपि ।

§ २६) अथ विमानादवतीर्य वीर्यशाली शयनीये निविष्टः । प्रोचतुस्ते । 'भद्रे, स्वपतिर्न्यासीकृतस्त्वयावयोर्यः स चेदानीं समानीय समर्पितो ऽस्ति' इत्युदित्वा ते समुत्पत्य गते । ततो ऽसौ पादपतनमात्रस्य पप्रच्छ । 'देव, भवान् क गतः, कुतो वा प्राप्तः, किं त्वया दृष्टम्, किमनुभूतम्, किमवस्था सा विद्याधरी प्राप्ता । एतत्प्रसद्य सद्यः कथयस्व ।' कुमारः समाख्यातुं प्रवृत्ते । 'इतो विमानाधिरूढेन मया व्योम्नि वैताढ्यपर्वतकन्दरोदरे मणिप्रदीपप्रज्वलनप्रद्योतितदिक्चक्रं नवीनं भुवनमेकमदर्शि तत्र नलिनीदलप्रस्तरे विद्याधरकुमारी च । ततस्ते मृणालकोमलवलयां चन्दनकर्पूररेणुधवलां कुरङ्गीदृशमिमां कुमारीं जीवन्तीमभिवीक्ष्य प्रमुदिते ऊचतुः । 'प्रियसखि, प्रमोदं भज, एष तव मनो ऽभिरुचितो दयितः प्राप्तः, यत्कृत्यं तदाचर' इति वदन्तीभ्यां सखीभ्यां तदङ्गतो नलिनीदलान्यपनीतानि । इति यावत्ते सम्यक्पश्यतस्तावत्तस्याङ्गोपाङ्गानि शिथिलीभूतानि । ततो दयिते, ताभ्यां तद्दृष्ट्वा पूत्कृतं 'यदियमावयोः स्वामिनी मरिष्यति ततो ऽहमपि ।' 'किमेतत्' इति ध्यायन् विलोकितुं प्रवृत्तो यावत्तावत्सा विनिमीलितलोचना निश्चलाङ्गोपाङ्गा पञ्चतामुपागता । मया भणितम् ।

'भवतो न दैव रचितुं युक्तमिदं गगनगामितनुजा यत् ।
मम विरहदुःसहानलसंतप्ता मृत्युमुपनीता ॥' ७९

इति जल्पन्नहं मोहमुपागतः क्षणेन विबुद्धस्तयोः प्रलापान् शृणोमि ।

प्रियसखि कुपिता किं त्वं प्रतिवचनं नो ददासि को हेतुः ।
किं कृतमप्रियमेतत् यदयं दयितः समानीतः ॥ ८०

§ २७) मयोक्तम् । 'यदस्यै कालयोग्यं तत्कार्यम् ।' ततस्ताभ्यामुदयाचलचूलावलम्बिनि किरणमालिनि चन्दनदारूण्यानीय प्रपञ्चितायां चितायां तदङ्गं निक्षिप्तम् । तदनु हुताशनः प्रयुक्तः । 'एतां विनावयोर्जीवितेन किम्' इति गदित्वा चिरं विलप्य च तत्रैव ते ऽपि प्रविष्टे । एवं त्रितये ऽप्यस्थिशेषीभूते क्षणमेकमहमपि मुद्गरेण प्रहत इव महाशोककुन्तेन प्रभिन्न इव व्यचिन्तयमिति । 'पश्य विधिविलसितम्, यदियं विन्दुमती मदनुरागेण विपन्ना तद्दुःखेन एते च । ततः किं ममैतेन स्त्रीवधकलङ्ककलुषितेन जीवितेन । ततो ऽमुमेव चितानले प्रविश्य स्वस्य कलङ्कमुत्तारयामि' यावदिति प्रिये, चिन्तयन्नस्मि तावद्विद्याधरमिथुनमध्ये विद्याधर्योक्तम् । 'विलोकय पश्य कीदृशो निर्दयः कुमारः, इयं वराकी मृता, अयं पुनरद्यापि जीवति ।' विद्याधरेणोक्तम् । 'मैवं वादीः, यतः स्त्रियः पत्यौ मृते चितायां प्रविशन्ति पुनः सत्पुरुषेण महिलाविनाशे स्ववधो न विधेयः ।' एतदाकर्ण्य मया चिन्तितम् । 'यदनेन युक्तमुक्तम् । तत एतस्यां विन्दुमत्यनुकारिण्यां वाप्यां नीरलावण्यपूर्णायां विकसितनीलेन्दीवरलोचनायां चलद्धवलमृणालवलयकलितायां विकसितशतपत्रवरवक्त्रायां तरलजलतरङ्गरङ्गद्भ्रूकटाक्षच्छटायां निकटकनकतटनितम्बफलकायामहमवतीर्यैतासां तिसृणां जलाञ्जलिं ददामि' इति चिन्तयित्वावतीर्णो दयिते, तां वापीं यावन्मज्जनोन्मज्जनं कृत्वा निर्गतस्तावत्तत्र सर्वमप्यपूर्वं पश्यामि । व्योमतलस्पर्शिनः शाखिनः । महाप्रमाणा औषध्यः । उच्छ्रिताङ्गास्तुरङ्गाः । पञ्चचापशतमाना मानुषाः । महादेहाः पक्षिणः ।

4) B° मवीदिति 9) B एव ताभ्यां for एताभ्यां. 11) B नलिनवन 15) P पादपतनमातस्य 16) B om. सद्य 19) B om कुमारीं, B °वीक्ष्य समप्रमुदितमूचतु 21) B inter. ताभ्यां & तद्दृष्ट्वा 29) B कालस्य योग्यं 31) B ते for ते ऽपि 36) B adds एतत्कृते before मृता

§ २८) मया चिन्तितम् । 'सर्वथा नासाकीन स्थानम्, तत्र सतहस्तवपुष पुम्प, सर्वथायमन्यो द्वीप ' इति यावद्विचिन्तयामि तावद्दयिते, सा वापी विमानत्वमभजत् । 'तदह कमपि पुरुष पृच्छामि क एष द्वीप ' इति चिन्तयता मया दारकयुगल विलोक्य पृष्टम् । 'को ऽय द्वीप । ततो मा कृमिमिव कुन्थुमिव पिपीलिकापोतमिव विलोक्य ताभ्या विस्मयस्मेरमनोभ्या निवेदितम् । 'वयस्य, तदिदम पूर्वविदेहमहाक्षेत्रम् । मया चिन्तितम् । 'अहो, अतिश्रेष्ठ सजात, इदमपि द्रष्टव्यमभूत् ।' यावदिति चिन्तयन्नस्मि तावत्ताभ्यामह कृमिरिव कौतुकात्करतलेन सगृहीत । तत श्रीसीमधरस्वामिसमव सरणान्तर्मुक्त । ततो मया भगवान् सिंहासनस्थ प्रणत । ततस्तत्रत्येन केनचिन्नृपेण प्रस्तावमासाद्य पृष्टम् ।' 'क एष ।' ततो भगवता निवेदितुमारेभे । 'अस्ति जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे ऽरुणाभ नाम नगरम् । तत्र रतगजेन्द्रो नाम राजा । तदङ्गज कामगजेन्द्र एष कुमार । एताभ्या देवाभ्या 'स्त्रीलम्पट ' इति मत्वा स्त्रीवेष विधायापहृत्य वैताढ्यकन्दरान्तरानीत । तत्रालीकभवने 'विद्याधर बालिका तव वियोगेन मृता' इति ते उक्त्वा ता चितामारोप्य तामनु विलपन्त्यो स्वेनापि प्रविष्टे तत्रैव दग्धे च । सापि माया विद्याधरमिथुनता । प्रबुद्धो वाप्या समागत । ततो वापीव्याजेन जलकान्त यानेनात्राभ्यामानीयैष मदन्तिके सम्यक्त्वलाभार्थमवसरे मुक्त ।' राज्ञेति पृष्टम् । 'भगवन्, एतयोरेत स्यानयने किं कारणम् ।' भगवतादिष्टम् । 'पञ्चभिर्जनै पूर्वभवे सङ्केत कृतो यदेकेनैकस्य परस्पर सम्यक्त्व दातव्यमिति । पूर्व मोहदत्त १ तत स्वर्गी २ तत पृथ्वीसार ३ पुन स्वर्गी ४ पुनरेष चरमदेह कामगजेन्द्र ५ समुत्पन्न । तत्त्व बुध्यस्व मा मुह्य, यथाशक्त्या विरतिं गृहाण इति स्वामिनोक्तम् । तत प्रिये, राज्ञा पुन पृष्टम् । प्रभो, अय लघु कथ वयमुच्चैस्तरा ।' भगवता भणितम् । इदमपूर्वमहाविदेहक्षेत्र, अत्र तु सुषमा काल सैष शाश्वत, महादेहा देहिन । तत्र पुनर्भरतक्षेत्रे, दु षमा समय, स अशाश्वत, अतस्तुच्छतनवो जना ।' ततो ऽपि राज्ञा पृष्टम् । कावेतौ देवौ ।' जिनेनोचे । 'ये पञ्चभि सङ्केत कृत, तेषा मध्ये एतौ द्वौ देवौ ।'

§ २९) एव भगवता निवेदिते यावन्मया मस्तकमुन्नामित तावदह स्वमिहैव कटके पश्यामि एतदेव शयन, एषा भवती देवी' इति । तया भणितम् । 'देवो यदाज्ञापयति तदवितथमेव, पर किमपि विज्ञपयामि एतद्वृत्त त्वया कथितम्, अत्रोद्गतो ऽरुणो ऽपि महद्वृत्त निवेदित परमेष काल स्तोक ।' कुमारेण भणितम् । 'यतो मनसा देवाना वाचा पार्थिवाना, यो मया भगवान् श्रीसीमधरस्वामी दृष्ट सो ऽद्यापि मम हृदयाग्रत एवावतिष्ठते । अथवा किमत्र विचारेण, भगवान् श्रीमहावीर एतस्मिन् प्रदेशे समवसृत श्रूयते तमेव गत्वा पृच्छामि सत्यमसत्य वतत् । यदि भगवान् समादेक्ष्यति तत्सत्यमन्यथा माया' इति वदन् समुत्थाय कामगजेन्द्र प्रस्थित । प्रियया पृष्टम् । 'यदिद सत्य तदा किं कर्तव्यम् ।' तेनोक्तम् । 'सत्ये जाते व्रत ग्राह्यम् ।' तयोक्तम् । 'यदि देवो दीक्षा ग्रहीष्यते तदाहमपि' । 'एव भवतु' इति वदन् कुमार एष प्राप्तो मम समवसरणम् । अमुना प्रणम्य पृष्टो ऽहम् । 'किमिन्द्रजाल, किमु सत्यम् ।' मयोक्तम् । 'सत्यमेतत् ।' एतन्निशम्य समुत्पन्नवैराग्य कटकनिवेश गत ।' गौतमस्वामिना पृष्टम् । भगवन्, इतो गतेन तेन किं कृतम्, संप्रति च किं तनोति, कुत्र वा वर्तते ।' भगवतादिष्टम् । 'इतो गत्वा देव्या पुर सत्यमिदमिति निवेद्य पितरौ दिग्गजेन्द्राख्य स सुत चापृच्छ्य समानितबन्धुजन एष सप्रति समवसरणबाह्यप्राकारगोपुरस्याग्रमागतो वर्तते' इति भगवति वदत्येव सत्वर समागत । ततो भगवता कामगजेन्द्रकुमारो वालुकाकवलनमिव निस्वाद, क्षुद्रबीजकोशाभक्षणमिवार्तिजनक, क्षारनीरपानमिव तृष्णावर्धक, बन्धनहेतु (?) मिथ्यात्वमिव भववर्धक, उपहासपद, विद्वज्जननिन्दनीय, विषयसुखसेवन मन्यमानो वल्लभया तया परिजनेन च सम प्रव्राजित । तेनान्यदा भगवान् पृष्ट । 'कुत्र ते पञ्च जना प्रवर्तन्ते ।' भगवतोदितम् । 'द्वौ देवौ स्त, तावप्यल्पायुषौ । शेषा पुनर्मनुष्यलोके । ततो दर्शितो भगवता मणिरथकुमारमहर्षि । 'एष मानभटजीव । तत्र भवे भवान् मोहदत्त इति, तस्य जीवो भगवान् कामगजेन्द्र । एको लोभदेवजीव, सो ऽपि मर्त्यभवे ऽवतीर्णो ऽस्ति, तस्य वैरिगुप्त इति नाम । सर्वेषामस्मिन् भवे सिद्धि ' इत्यादिशन् भगवान् श्रीमहावीर समुत्थितवान् । अन्यदिने भव्यकुमुद मृगाङ्कस्त्रिभुवनभवनप्रदीप श्रीवर्धमान काकन्दीपुर्या बाह्योद्याने समवसृत । सदसि जीवाजीवपुण्य

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2) B इति विचिन्तयामि 10) B adds च befor वैताढ्य 18) B इ॰ पूवमहा P B दु॰षमा 19) B भूयोपि for ततोऽपि
27) B तत for तदा 31) B om भगवन्

पापाश्रवसंवरनिर्जराबन्धमोक्षस्वरूपमाचख्यौ। ततो गौतमेन पृष्टम्। 'भगवन्, कथं जीवाः कर्म बध्नन्ति।' भगवतोक्तम्। 'लेश्याभेदैर्जीवाः शुभाशुभं कर्मार्जयन्ति। अत्र जम्बूफलभक्षणदृष्टान्तः।

§ ३०) एकदा कस्माद्ग्रामात् षट् पुरुषाः परशुनिहस्तहस्ताः समुन्नततरुच्छेदाय काननान्तः प्रविष्टाः। तैरेकस्मिन् शाखिनि भक्तं स्थापितम्। तत्र भक्तपादपे समारुह्य केचिद्वानरास्तत्सर्वमपि भक्तं, भक्षयित्वा तद्भाजनमपि भङ्क्त्वा प्रतिनिवृत्ताः। ते वनच्छेदका अपि मध्याह्ने बुभुक्षाक्षामकुक्षयस्तृषातरलितचेतसस्तत्र तद्भक्तं न पश्यन्ति, भाजनमपि भग्नमालोकयन्ति। ततस्तैरिति परिज्ञातम्। 'यत्प्लवगयूथेन सर्वमपि भक्तमास्वादितम्, तावदस्माकं बुभुक्षितानां का गतिः' इति ध्यात्वा समुत्थाय फलान्वेषणाय प्रवृत्तास्ते एकं जम्बूपादपं फलितं दृष्ट्वा परस्परं मन्त्रयन्ति 'कथयत, कथं जम्बूफलभक्षणं करिष्यामः।' ततो जम्बूफलानि दृष्ट्वा तत्र तेषां मध्यादेकेनोक्तम्। 'सर्वेषामपि पश्चशाखाः परश्वधाश्च पन्यन्त्रा वर्तन्ते, ततो मूलादप्येनं छित्त्वा फलभक्षणं कुर्मः।' तन्निशम्य द्वितीयेनोक्तम्। 'अस्मिन् पादपे मूलादपि च्छेदिते भवतां को गुणो भविष्यति, केवलमस्य शाखा एव छिद्यन्ते।' तृतीयेन भणितम्। 'न शाखा केवलं फलिता एव प्रतिशाखा गृह्यन्ते।' चतुर्थेनोक्तम्। 'न प्रतिशाखाः, केवलं स्तबका एव पात्यन्ते।' पञ्चमेनोक्तम्। 'ममैव बुद्धिरिह विधीयताम्, लकुटेनाहत्य पक्वजम्बूफलानि पातयत।' ततः किंचिद्विहस्य षष्ठेनोक्तम्। 'भो नराः, भवतां महदज्ञानम्, महान् पापारम्भः, स्तोको लाभः, किमत्र प्रारब्धम्, यदि जम्बूफलभक्षणेन वः कार्यं तदेतानि पक्वानि शुकसारिकादिभिः पातितानि स्वभावतः पतितानि जम्बूफलानि स्वैरं भक्षयत, नो चान्यत्र भजत' इति ते सर्वे ऽपि तैर्धरापतितैरेव फलैः सौहित्यसुखिता जज्ञिरे। सर्वेषामपि फलोपभोगः सदृश एव, परं पुनस्तत्र बहुविधं पापं येनेत्युक्तम्। 'अयं पादपो मूलादपि छिद्यते' स मृत्वा कृष्णलेश्ययावश्यं नरकातिथिरेव। द्वितीयेनोक्तम्। 'यच्छाखा एव च्छेद्याः' स नीललेश्यया विपद्य नरकं तिर्यक्त्वं वा प्राप्नोति। तृतीयेनोक्तम्। 'यत्प्रतिशाखा एव ग्राह्याः' स कापोतलेश्यया तिर्यग्योनावुत्पद्यते। चतुर्थेनोक्तम्। 'यत्केवलं स्तबका एव संगृह्यन्ते स तेजोलेश्यया नरो भवति।' पञ्चमेनोक्तम्। 'यत्पक्वानि पक्वानि फलानि पात्यन्ते स पद्मलेश्यया देवत्वं लभते।' षष्ठेनोक्तम्। 'यत्केवलं भूमिपतितान्येवास्वाद्यन्ते' स शुक्ललेश्यया सिद्धिसुखभाग्। ततो गौतम पश्य त्वं, यदेकस्मिन् भक्षणकार्ये षण्णामपि लेश्याभेदः पृथग् भिन्नश्च कर्मबन्धः। यश्छिन्द्धि भिन्द्धीत्यादिकं कर्कशं वचो जल्पति, यस्य न दया न सत्यं स कृष्णलेश्यः। यः पञ्चकार्याण्यनार्याणि समाचरति षष्ठं पुनर्धर्मार्थं स नीललेश्यः। यश्चत्वारि कार्याणि पापमयानि तनोति द्वयं धर्मनिमित्तं स कापोतलेश्यः। यस्त्रीणि कार्याणि पापार्थं त्रीणि च धर्महेतवे स तेजोलेश्यः। यः कार्यद्वयं पापार्थं चत्वारि धर्मकारणे स पद्मलेश्यः। य एकं कार्यं पापहेतवे पञ्च धर्मार्थं च स शुक्ललेश्यः। तथा जिनत्वमाप्नोति।' तद्भगवतो भणितं सर्वैरपि सुरासुरनरेश्वरैस्तथेति प्रतिपन्नम्।

§ ३१) अत्रान्तरे राजपुत्र एकः प्रलम्बभुजदण्डः सुवेषो वक्षःस्थलविलसद्वनमालः समवसरणे भगवन्तं प्रणिपत्य प्रोवाच। 'भगवन्, किं तत्सत्यम्, यद्दिव्येन वन्दिना तत्र मम निवेदितं तन्मङ्गलममङ्गलं वा।' भगवतोक्तम्। 'भद्र, तत्सर्वमपि तथ्यमेव।' तदाकर्ण्य 'भगवदादेशः प्रमाणम्' इति गदित्वा समवसरणतस्तस्मिन्निर्गते गौतमेनाभ्यधायि। 'नाथ, को ऽयं पुमान्, किमेतेन पृष्टम्।' ततो भगवतानेकलोकप्रतिबोधाय समाचचक्षे। 'समस्ति जम्बूद्वीपे भरतक्षेत्रे मध्यमखण्डे ऋषभपुरं नाम नगरम्। तत्र चन्द्रमण्डलकरनिकरनिर्मलकीर्तिस्फूर्तिशाली चन्द्रगुप्तः क्षितिपतिः। तत्सूनुरनूनविक्रमो वैरिगुप्तः। तस्यान्यदिने मेदिनीस्वामिनः सभासीनस्य समागत्य प्रणिपत्य च प्रतीहारी व्यजिज्ञपदिति। 'देव, द्वारे नगरप्रधाननरा भवच्चरणदर्शनमभिलषन्ति।' तदाकर्ण्य राज्ञोक्तम्। 'त्वरितमेव प्रेष्यन्ताम्।' ततस्तया सह तैर्नरैः प्रविश्य किमप्यपूर्वं च वस्तु प्राभृतीकृत्य राजानं प्रणम्य विज्ञप्तम्। "दुर्बलानां बलं राजा" इति परिभावयतु देवः। सर्वमपि नगरं केनापि मुषितम्। यत्किंचिच्चारु तदखिलमपि निशि ह्रियते।' राज्ञोक्तम्। 'यूयं व्रजत स परिमोषी विलोक्यते लग्नः।' ततो राज्ञा पुरारक्षमाकार्य समादिष्टम्। 'अहो, मध्ये पुरं महांश्चौरोपद्रवः' इति। तेनापि विज्ञप्तम्। 'न

12) P om. न. 14) B adds (above the line) संतु before केवलं 16) B repeats स्वैर (below the line) 17) B adds तस्स (above the line) after पाप 21) B अपक्वानि for second पक्वानि, P B add वा before फलानि 22) B adds भवति after °भाग् 37) B om. च 40) B adds देव before न दृश्यन्ते

दृश्यन्ते ह्रियमाणाः पदार्थाः, न चौरो ऽपि लोचनगोचरः। केवलमेतदेव सर्वत्रापि प्रातः परिश्रूयते यत्पुरं मुषितम्। अहं देवादेशेन पुरपरित्राणं करोमि, परं केनाप्युपायेन न मलिम्लुचोपलब्धिः। ततः स्वामी कस्याप्यन्यस्यादेशं ददातु।' तस्मिन्नेवमुक्तवति नरेश्वरेण सकलमप्यास्थानमण्डलमालुलोके।

§ ३२) ततो वैरिगुप्तेन विरचिताञ्जलिना विज्ञप्तम्। 'यदि देव, सप्तरात्रमध्ये तं स्तेनं देवान्तिकं नानयामि ततो ऽहं ज्वालाकुलं ज्वलनमाविशामि' इति। ततो राजादेशमासाद्य वैरिगुप्तस्य सुगुप्तविधिना प्रकोष्ठनिक्षिप्तखेटकस्य करतलकलितकरालकरवालस्य चत्वररथ्यामुखगोपुरारामसरोवरवापीदेवकुल-पानीयशालामठेषु विचरतः षड् दिवसा व्यतिचक्रमुः, न पुनस्तेन स चौरपुमानुपलब्धः। ततः सप्तमे दिवसे वैरिगुप्तेन चिन्तितम्। 'सर्वत्र मयान्वेषितं पुरं परं न चौरः प्राप्तः, तदत्र को ऽयमुपायो विधेयः, मम च प्रत्यूषे प्रतिज्ञा परिपूर्णा तावदागता ममापूर्णसंधस्य पञ्चता, तदद्य क्षणदायां श्मशाने महामांसं विक्रीय कमपि वेतालं साधयित्वा चौरवृत्तान्तं पृच्छामि' इति विचिन्त्य वैरिगुप्तः श्मशानभुवं संप्राप्तः। तत्र च तेन महासाहसिना क्षुरिकया जङ्घयोर्महामांसमुत्कृत्य हस्ते विधाय वारत्रयं भणितम्। 'भो भो राक्षसाः, पिशाचा वा श्रूयताम्, यदि भवतां महामांसेन कार्यं तदेतद्गृहीत्वा चौरवृत्तान्तं निवेदयत।' वेतालेनोक्तम्। 'महामांसमहं ग्रहीष्ये।' कुमारेण भणितम्। 'प्रमाणमेतत्, परं चौरप्रचारः परिकथनीयः।' कुमारेणार्पिते महामांसे तेनोक्तम्। 'भद्र, मांसमिदं स्तोकं विरसं च, यद्यग्निना पक्वं भवान् ददाति तदा गृह्णामि।' कुमारेण भणितम्। 'चितासमीपमागच्छ यथा स्वेच्छयाग्निपक्वं स्वमांसं भवते ददामि।' वेतालः प्रोवाच। 'भवत्वेवम्।' ततस्तौ चितासमीपमाजग्मतुः। कुमारेणापरं स्वमहामांसं पक्वं तस्मै प्रदत्तम्। तेन च स्वेच्छया भुक्तं च। अत्रान्तरे गौतमेन पृष्टम्। 'भगवन्, किमु पिशाचा राक्षसाश्च कावलिकमाहारं कुर्वन्ति किं वा न।' भगवताज्ञप्तम्। 'गौतम, न कुर्वन्ति।' गौतमेनोक्तम्। 'यद्यमी नाश्नन्ति ततः कथमनेन महामांसमशितम्।' भगवतादिष्टम्। 'प्रकृत्या व्यन्तरा अमी बाला इव क्रीडां कुर्वन्ति। 'महामांसं भुक्तम्' इति लोकस्य मायां दर्शयन्ति।' वेतालेन भणितम्। 'एतन्महामांसं निरस्थि मह्यं न रोचते, यद्यस्थिवत्कटकटारावकरं परं ददासि तद्देहि।' तदाकर्ण्य कुमारो दक्षिणजङ्घामुत्कृत्य चितानले पक्त्वा वेतालस्यार्पयामास।' पुनस्तेनोक्तम्। 'भो भद्र, अमुनाधुना पूर्णं, संप्रत्यतीव तृषितो ऽस्मि, ततस्तव शोणितं पातुमिच्छामि।' 'पिब' इति वदता कुमारेण यावदेका स्नसा विदारिता तावत् हाहारवमुखरे-ऽट्टहासे गगनाङ्गणं प्रसृते,

'साहसेनामुना तुष्टो ऽस्म्यनन्यसदृशेन ते। यत्किंचिद्याचसे वीर तदेव वितराम्यहम्' ॥ ८१
§ ३३) ततः कुमारः प्रोवाच तुष्टस्त्वं यदि संप्रति। मत्पुरं मुषितं येन तमेव कथयस्व मे ॥ ८२
वेतालो ऽप्यब्रवीद्देव तस्य चौरस्य को ऽपि न। प्रतिमल्लः स दृष्टो ऽपि न हि केनापि गृह्यते ॥ ८३
तन्निशम्य कुमारेणाक्षतं वीक्ष्य क्षतं दृशा। प्रोचे वेताल चौरस्य स्थानमेव निवेदय ॥ ८४
जगाद स च वेतालो यद्येवं शृणु तत्त्वतः। श्मशानान्तःस्थन्यग्रोधे ऽमुष्य स्तेनस्य संश्रयः ॥ ८५

तत्र वटे छिद्रमेव द्वारम्। तच्छ्रुत्वा कुमारस्त्वरितं विकटं प्रेतवनवटं समारुह्य शाखासु प्रतिशाखासु मूले पत्रनिकरान्तरे च कृपाणपाणिर्विलोकितुं प्रवृत्तः। ततः कोटरस्थच्छिद्रसमीपे राजपुत्रो यावदधोवक्त्रं करोति तावत्ततो धूपगन्धः कर्पूरजघनसारमृगमदपरिमलमांसिलो निस्सरति। वेणुवीणारवं कामिनीजनजनितगीतसंवलितं श्रुत्वा राजसूनुना चिन्तितम्। 'दृष्टममुष्य परिमोषिणो मन्दिरम्। अधुना यो बलवांस्तस्यैव राज्यम्' इति विचिन्त्य तत्रैव विवरे किंचिद्भूभागमुपसर्प्य मणिमयभवनं चारुकाञ्चनतोरणं वरयुवतिजनप्रचारं विलोक्य व्यचिन्तयत्। 'स तावद्दुष्टाचारः कुत्र भावी' इति चिन्तयता तेन कापि लोललोचना निस्तन्द्रचन्द्रवदना ततो निःसरन्ती दृष्टा पृष्टा च। 'कस्यायमावासः, कासि त्वम्, कुत्र वा स परास्कन्दी, स्त्रीजनश्च किं गायति।' तयोक्तम्। 'भद्र, कथमेतावतीं भुवमागतः, त्वमतीव साहसिकः, कुतः स्थानादागतः।' तेनोक्तम्। 'ऋषभपुरात्।' तयोक्तम्। 'यदि त्वं ऋषभपुरवास्तव्यः [तत्] किं जानासि चन्द्रगुप्तनरेश्वरं, वैरिगुप्तं पुत्रं च।' तेनोचे। 'भद्रे, त्वं कथं जानासि तयोर्द्वयोरप्यभिधे।' तयोक्तम्। 'गतास्ते दिवसाः।' तेन भणितम्। 'कथय स्फुटं तयोः किं भवसि, कथमभिजानासि तौ, केन पथात्र प्राप्तासि।'

4) B रात्रि for रात्र 5) B om. इति. 7) B चौरः पुमा°. 11) B तेन साहसिना. 24) P प्रसृते for प्रसते. 28) B वीक्ष्य क्षतं. 31) B पाणिर्बिलं विलोकितुं. 34) B मणिमयं भुवनं. 35) B वरयुवतिजातप्रचार. 39) P B om. [तत्]

§ ३४) तया भणितम्। 'श्रावस्तीपुर्यां सुरेन्द्रस्य भूपतेर्दुहिता बाल्यादेव तेन पित्रा तस्य वैरिगुप्तस्य परिणेतुं प्रदत्ताभूवम्। अत्रान्तरे विद्यासिद्धेनामुनापहृतात्र पातालतले प्रक्षिप्ता च। जानामि तेन तत्रासौ। केवलं नाहमेकापहृता अत्र बहुतरा महेला अन्या अपि।' तेन चिन्तितम्। 'अहो, ममैषा चम्पकमाला प्रदत्तासीद्, ततः पश्चाद्विद्याधरेणामुना समानीता।' तेनोक्तम्। 'भद्रे, कथय स कुत्र विद्याधराधमः, कथं हन्तव्यः स मया। अहं स एव वैरिगुप्तः, यदि ममोपरि महान् स्नेहः।' तयोक्तम्। 'यदि भवान् वैरिगुप्तस्तद्वरेण्यमजनि।' तया निवेदितम्। 'कुमार, रहस्यं शृणु यथा पापी मार्यते। अत्र देवतायतने ऽस्य खेटकं सिद्धकृपाणरत्नं चास्ति तद्गृहाण।' राजपुत्रेणोक्तम्। 'तावद्भद्रे, कथय कथं कथं वर्तते स विद्यासिद्धः।' तयोक्तम्। 'अयमस्तमिते दिनपतौ बहुलान्धकारायां निशायां स्वेच्छया परि- [illegible] । दिवसे तु महेलावृन्द- [illegible] ' कुमारेणोक्तम्। 'अधुना [illegible] र, सांप्रतं यदि स भवति ततो नाहं न त्वं च।' तेनोक्तम्। 'यदि स नास्ति तत एताः कथं गायन्ति।' ततस्तया प्रोचे। 'भद्र, एतास्तेन विना प्रमुदिताः पठन्ति गायन्ति च। पुनरन्या रुदन्ति च।'

§ ३५) कुमारेणोक्तम्। 'भद्रे, मम तस्य च द्वयोर्मध्ये एतासां हृदयंगमः को भावी' इति। स्मित्वा तया प्रोचे। यतः

'त्यजन्ति शूरमप्येताः सस्नेहमपि योषितः। कातरं विगतस्नेहं चापि गृह्णन्ति काश्चन ॥ ८६
वातोद्धूतध्वजपट इव विद्युदिवास्थिरम्। मनो मनस्विनीनां हि कः परिच्छेत्तुमर्हति ॥ ८७

तथाप्येतावन्मात्रं जानामि यद्येता भवन्तं विलोकयिष्यन्ति ततो ऽवश्यमेवैतासां त्वयि स्नेहो भावीति। एताः सर्वा अपि भवत्पुरसंबन्धिन्य एव भवन्तं दृष्ट्वा प्रत्यभिज्ञास्यन्ति। ततो दर्शनमेतासां देयमेव।' कुमारेणोक्तम्। 'तावदस्य विद्यासिद्धस्य सिद्धकृपाणं खेटकं च समानय, पश्चादपि तासां दर्शनं दास्यामि।' तयोचे। 'अत्रैव कुमार, तावत् स्थातव्यं त्वया यावदस्मि सिद्धखेटकं सिद्धखड्गं च समानयामि' इत्युदित्वा सा गता। ततः कुमारश्चिन्तितवान्। 'कदाचिदियं मम मृत्युहेतवे कमप्युपायमन्यं चिन्तयति ततो न युक्तं स्थातुमत्रैव' इति कुमारः प्रविचार्य गृहीतखेटकः स्वीकृतखड्गरत्नः पश्चाद्व्याघुट्य स्थितः। ततः सा स्वीकृतखड्गखेटका तत्र प्रदेशे कुमारमपश्यन्ती विषण्णमानसा कुमारेण भणिता। 'भद्रे, त्वरितं समागच्छ अत्राहमवतिष्ठामि।' इति समाकर्ण्य तया प्रोक्तम्। 'अतः स्थानात्कथमन्यत्र भवान् संप्राप्तः।' तेनोक्तम्। 'यतो धीमतां 'स्त्रीणां कदापि न विश्वसनीयम्' इति शास्त्रोक्तिः। ततः पश्चाद्व्याघुट्य स्थितः।' 'कुमार, राज्यपदवीयोग्यस्त्वमसि, यो महेलानां न विश्वसिति' इत्युदित्वा सा तत्पुरो भूमौ कौक्षेयकं खेटकं च मुमोच। राजतनयः सौवं निस्त्रिंशं खेटकं च तत्करे ऽर्पयामास। कुमारेण प्रदक्षिणीकृत्य तद्द्वयमद्वयरूपं स्वीचक्रे। तयोक्तम्। 'कुमारस्य विजयाय भवत्विदं खड्गरत्नम्।' कुमारेणोक्तम्। 'भद्रे, कथय कुत्र संप्रति स दुष्टविद्यासिद्धः।' तयोक्तम्। 'कुमार, केन निगमेनात्र प्रविष्टो भवान्।' तेन प्रोक्तम्। 'वटपादपकोटरच्छिद्रेण।' तयोक्तम्। 'नाहं द्वारं जानामि, एतत्पुनर्जाने येन द्वारेण त्वमागतः, सो ऽपि तेनैव समागमिष्यति ततस्त्वया सज्जीभूयामुना दिव्यखड्गेन शिरश्छेदनीयं तस्य। अन्यथा स पुनस्तव दुःसाध्यः' इत्यवगम्य कुमारः कृपाणपाणिश्छिद्रद्वारि स्थितः।

§ ३६) अत्रान्तरे स विद्याधराधमः प्रभातकालमाकलय्य धवलगृहोपरि शयनीयप्रसुप्तामेकाकिनीं तस्यैव राजसूनोः पत्नीमपहृत्यागतः। तत्रैव बिले तं प्रविशन्तं निरीक्ष्य राजपुत्र्या पूच्चक्रे।

'हा वैरिगुप्त हा वीर त्वत्प्रियास्मि हृतामुना। चम्पावत्यभिधानेन तस्मात्त्रायस्व मामिह ॥' ८८

एवं तत्प्रलपितमाकर्ण्य विद्यासिद्धेनोक्तम्। 'तेन तव किं कार्यम्, यदि तं दयितं प्राप्नोमि तदा तमेवाश्नामि' इति श्रुत्वा कुमारेण चिन्तितम्। 'अहो, दुराचारः समागत एव परं मम प्राणप्रियां गृहीत्वा, तदेतत्सुन्दरं जातमिति यत्सलोप्त्रो ऽयं चौरः' इति चिन्तयता कुमारेण बिलद्वारे विद्यासिद्धस्योत्तमाङ्गे प्रविशद्दृष्टम्। ततः कुमारेण चिन्तितम्। 'एतस्य शिरश्छिनद्मि, अथवा नहि नहि किं सत्पुरुषाश्छलान्वेषिणः, सर्वथा न युक्तमेतत्तावदस्य शक्तिमालोकयामि' इति ध्यायतः कुमारस्य विद्यासिद्धश्छिद्रेण प्रविष्टः। ततो भणितः कुमारेण। 'अरे, विद्यासिद्धो यदि भवान् तन्नीतिपथे व्रज, यदन्यायं कुरुषे

5) B हंतव्यो यदि ममोपरि 21) c om तावत् 22) B कदाचिदयं 26) B inter धीमतां स्त्रीणां & कदापि 27) B विश्वसति 33) P B om तस्य 34) P प्रभातमाकलय्य. 38) B कुमारेणोक्तं for कुमारेण चिन्तितम् 39) B °सुंदरं संजातं

तन्नोचितम्। यदि सत्येन चौरो ऽसि तेन निग्रहयोग्यस्त्वं तत्सज्जीभव युद्धाय।' तं राजतनयं प्रेक्ष्य 'अहो, कथमेष वैरिगुप्तः संप्राप्तः, तद्विनष्टं कार्यम्, तावत्किमनेन बालेन' इति चिन्तयता विद्यासिद्धेन प्रोचे।

'कृतान्तवदनप्राये क्षिप्तः केन बिले भवान्। कथं वा रूपसौभाग्यशाली निधनमिच्छसि' ॥ ८९

ततः 'कृपाणः कृपाणः' इति वदन् स देवायतने राजतनयसंबन्धिनं खड्गं खेटकं च गृहीत्वा दध्यौ। 'अहो, मदीयं न खड्गरत्नं न च खेटकमपि' इति चिन्तयन् कुमारमूलमागत्य बभाण।

'मदीयान्तःपुरे केन प्रेषितो मातृशासितः। ज्ञातं वा कुपितः प्रेतपतिरेव तवोपरि ॥ ९०
इदानीं ते न निस्सारो विद्यते बिलतो ऽमुतः। सूपकारकरायातः शशवत्त्वं विनंक्ष्यसि ॥ ९१
प्रोचे कुमारः 'किं रे रे, स्वैरचारी मम प्रियाम्। हृत्वाद्य माद्यसि प्राप्त एवासि त्वं यमान्तिकम्' ॥ ९२

§ ३७) इति वदता कुमारेण तदभिमुखं खड्गप्रहारः प्रदत्तः। तेनापि कलाकौशलशालिना वञ्चयित्वा तं प्रहारं कुमारं प्रति प्रहारो मुक्तः। कुमारेणापि स वञ्चितः। ततस्तयोर्वनमहिषयोरिव महानाहवः प्रवृत्तः, परमेतयोर्मध्ये न कस्यापि जयो ऽभूत्, तथाप्ययं विद्यासिद्धः 'कैतवी' इति विचिन्त्य चम्पकमालया प्रोचे। 'कुमार, खड्गरत्नमिदं स्मर'। 'रम्यमुक्तमनया' इति विचिन्त्य कुमारो निजगाद।

'यदि सिध्यसि सिद्धानां चक्रिणां वासिरत्न भोः। तत्त्वं मम कराग्रस्थं लुनीह्यस्य शिरो ऽधुना' ॥ ९३

अथ विद्यासिद्धेन चिन्तितम्। 'अये, अनयैव वनितया खड्गरत्नमिदमस्यार्पितम्, आः पापे, कुत्र व्रजसि' इति वदन् तामेव दिशं विद्यासिद्धः प्रत्यधावत।

यावन्नाप्नोति वनितामिमामेष नराधमः। तावत्त्वरितमेवास्य शिरश्चिच्छेद राजसूः ॥ ९४

उक्तं चम्पकमालया।

'कुमारैतस्य वक्त्रान्तः समस्ति गुटिका किल। विदार्यास्य मुखं तत्त्वं तां गृहाण महाशय ॥ ९५
स श्रुत्वेति मुखात्तस्य दारिताद्गुटिकां ततः। लात्वा प्रक्षाल्य चात्मीयमुखे चिक्षेप तत्क्षणम् ॥ ९६
कुमारः सुगुणाधारः पारावारस्तरोर्गसः। तथाधिकं समुद्दीप्य दर्पभूः समभूत्तदा ॥ ९७

§ ३८) ततस्तस्य कुमारस्य तेनैव ललितविलासिनीजनेन सह विषयसुखमनुभवतो विस्मृतसकल-गुरुवचनस्य निजशक्तिविजितसिद्धलब्धार्थानेकप्रणयिनीजनसनाथपातालभुवनस्य तत्रैव वसत एकदिनमिव द्वादश वत्सराणि व्यतीयुः। द्वादशसंवत्सरप्रान्ते ऽस्य प्रसुप्तस्य तस्य निशायाः पश्चिमे यामे ऽदृश्यमानो मङ्गलपाठकः पपाठ।

'प्रभातसमये निद्रामोहं त्यज नरेश्वर। अवलम्बस्व सद्धर्मं कर्मनिर्मूलनक्षमम् ॥ ९८
संसारसागरं घोरमवगम्य दुरुत्तरम्। त्यक्त्वा स्त्रीसंगतिं धर्मपोतमेतमलं कुरु ॥' ९९

एतदाकर्ण्य राजसूनुना चिन्तितम्। 'अहो, कुत्रैष वन्दिध्वनिः।' ताभिर्भणितम्। 'देव, न जानीमः, स च न दृश्यते, केवलं शब्द एव श्रूयते।' एवं वन्दिना सप्त दिनानि यावज्जय जयेति शब्दपूर्वं संसारवैराग्यजननानि वचांस्युच्चरता तस्य चेतो विस्मयस्मेरमतन्यत। ततो राजपुत्रेणोक्तम्। 'अयं तावदवश्यमेति तदेनमेव पृच्छामि' इति वदतस्तस्य कुमारस्य स दिव्यवन्दी प्रत्यक्षीभूय 'कुमार, जय जय' इत्युवाच। कुमारेणोचे।

'भो दिव्य कथय क्षिप्रमायातः केन हेतुना। प्रत्यहं किमु वैराग्यवचो जल्पसि मत्पुरः ॥ १००
दिव्येनोचे 'तव स्वान्ते, किंचित्कौतुकमस्ति चेत्। पृच्छ तद्वत्स निर्गत्यामुतः पातालवेश्मनः' ॥१०१
स प्रोचे 'किंतु पातालमिदं कालः कियान् गतः। वसतो मे ऽत्र केनेतो निर्गच्छामि पथा ननु' ॥१०२
सो ऽप्यूचे 'श्वभ्रमेवेदं, द्वादशात्र समाः स्थितः। त्वं ततो विवरद्वारानया निर्गच्छ सत्वरम्' ॥१०३

§ ३९) एवमाकर्ण्य कुमारः समुत्थितः। तिरोहितो वन्दी। ताभिः स्त्रीभिर्नत्वा ततो विज्ञप्तः कुमारः। 'अतः परं देवः किं कर्तुकामः।' कुमारेणोक्तम्। 'अहं भगवन्तं दिव्यज्ञानिनं कथमपि गत्वा प्रक्ष्यामि यदेष किंचिज्जल्पति तत्सत्यं तत्क्रियते न वा' इति। ततस्ताभिर्भणितम्। 'यं मार्गं त्वमङ्गीकरिष्यसि वयमपि तमेवानुसरिष्यामः।' एवं प्रतिपद्य सद्यः कुमारः समुत्थाय तेनैव विवरद्वारेण निर्गत्येह स्थितानस्मान् मत्वागत्य संदेहं पप्रच्छ, निर्गतश्च सो ऽयं चन्द्रगुप्तपुत्रो वैरिगुप्तः, प्राग्भवसंबन्धिसङ्केतितदेवकृतवन्दिप्रयोगेण प्रतिबुद्धः।' ततो गौतमगणधारिणा विज्ञप्तम्। 'भगवन्, सांप्रतं

2) B तावत् अथवा किमनेन. 4) B om. ततः 8) O कुमार॰ प्रोचे for प्रोचे कुमारः. 10) P प्रतिहारो for प्रति प्रहारो. 13) B °मनया विचिंत्येति कुमारो 21) P om. कुमारस्य, B adds च before सह. 22) B om. तत्रैव वसत, B एकं दिनमिव 25) P कर्म्म निर्म्मलक्षमम्, O °निर्मलन° 30) P तदेनमेव पृच्छामि 37) B किमपि for कथमपि 38) B यं त्वं मार्ग्गमंगी

स कुत्रोपगतः' इति। भगवता निवेदितम्। 'तं कामिनीजनं पातालादारूह्य संप्रति समवसरणतृतीयतोरणासन्न एव संप्राप्तः' यावद्भगवानिति कथयति तावदागत्य कुमारः स्त्रैणेन समं भगवन्तं प्रदक्षिणीकृत्य प्रणिपत्य च सुखासनस्थः पप्रच्छ। 'भगवन्, केन हेतुना क एष दिव्यः स्तुतिव्रतः प्रतिबोधयति, कुत्र वा स सांप्रतम्' इति। ततो भगवता पञ्चानां जनानां भवपरंपरा विस्तारिता तावद्यावन्मणिरथकुमारः कामगजेन्द्रः स च तृतीयो वैरिगुप्तः स्वर्गतश्च्युत्वा भवान् लोभदेवजीवो ऽत्र समुत्पन्नः प्रमत्तश्च। ततो मायादित्यचण्डसोमाभ्यामनेकप्राभातिकमङ्गलपठनच्छद्मना प्रतिबोधितः' इति। तन्निशम्य कुमारेणोक्तम्। 'भगवन्, संप्रति किं विलम्बं करोषि दीक्षादानेन प्रसद्यताम्।' ततो भगवता युवतीजनेन सह वैरिगुप्तः प्रव्राजितः। ततः सकलत्रैलोक्यसरोवरालङ्कारपुण्डरीकः पुण्डरीकधवलमहिमा श्रीवर्धमानो हस्तिनापुरमागत्य समवसृतः। भगवतापि स्वयं सरागनीरागदेवतास्वरूपं व्याख्यातम्। स्कन्दरुद्रचतुर्मुखव्यन्तरगणाधिपप्रभृतयो देवाः सरागाः समाराध्यमाना जनानां जनाधिपा इव संतुष्टा राज्यश्रियं यच्छन्ति। रुष्टाः सन्तो ऽपहरन्ति च। पुनस्तीर्थंकराः सिद्धा निर्दग्धकर्मेन्धनाः केवलिनो रजोमद्मोहपरिहृता एते नीरागाः स्वर्गापवर्गश्रियं ददति।

§ ४०) अत्रान्तरे ब्राह्मणदारकः श्यामलवक्षःस्थलविलसद्ब्रह्मसूत्रस्त्रिःप्रदक्षिणीकृत्य भगवन्तं प्रणम्य पप्रच्छ। 'भगवन्, क एष पक्षी मनुष्यभाषया भाषते, यत्तेनोक्तं तद्युक्तमयुक्तं वा।' भगवतादिष्टम्। 'भद्र, स पक्षी वने दिव्यो यत्तेनोक्तं तत्सर्वमपि युक्तमेव।' एतदवगम्य समवसरणतः स निष्क्रान्तः। ततो ज्ञानवतापि श्रीगौतमेन पृष्टम्। 'भगवन्, क एष सुखसंभवो दारकः, किमेतेन पृष्टम्।' एवं पृष्टे भगवान्निवेदयामास।

'अस्ति नातिदूरे सरलपुरं ब्राह्मणानां स्थानम्। तत्र यज्ञदेवो महेभ्यः सूत्रकण्ठः। तत्सूनुः स्वयंभुदेवः। स च यज्ञदेवः कालक्रमेण परलोकमियाय। तत्रास्तमिते द्विजपतौ सर्वमपि वसुजालं विलिल्ये। पूर्वकर्मपरिणामेन दिनयोग्यमप्यस्य नास्त्यशनम्। तत एवं क्षीणे विभवे न भवन्ति लोकयात्राः, विसंवदन्त्यतिथिसत्काराः, बभूवुः शिथिला बन्धुक्रियाः, गलहस्तितानि दानानि।

गुरूणां बान्धवानां च महिमाभाजनं जनः। तावदेव प्रजायेत मन्दिरे यावदिन्दिरा ॥ १०४

पुरः स्थिताः समुत्तुङ्गा अपि लक्ष्मीवतां नराः। भजन्ति न दृगातिथ्यं दारिद्र्याञ्जनभाजिनः ॥ १०५

मानवानां भवेदान्ध्यं बाधिर्यं च श्रिया सह। अतो दीनं न पश्यन्ति न शृण्वन्ति च तद्वचः ॥ १०६

एतत्परिज्ञाय जनन्या स्वयंभुदेवो भणितः।

'सर्वो ऽपि शोभते लक्ष्म्या वत्स वत्सलमानस। तया विना भवानत्र जीवन्नपि मृतायते ॥ १०७

§ ४१) स पिता तव पुण्यवानस्तमितो ऽतः कुटुम्बपोषणं त्वदायत्तमेव' इति श्रुत्वा स्वयंभुदेवो मातुश्चरणनमस्करणपूर्वं रचिताञ्जलिः प्रोवाच। 'जननि, खेदपरं मनो न विधेयम्, अहं बहुभिरपि दिनैरनुपार्जितार्थो गृहं न विशामि' इत्युक्त्वा मन्दिरतो निःसृत्य विप्रसनुर्ग्रामाकरनगरखेटाकुलां विपुलां विलोकयन् सर्वैरप्युपायैरर्थमन्वेषयन् चम्पापुरीमवाप। तत्र चास्तंगते दिनपतौ स्वयंभुदेवः पुर्यन्तःप्रवेशमलभमानो जीर्णोद्याने प्रविश्य कया रीत्या विभावरीनिर्गमनोपायं करोमीति विचिन्तयन् तमालपादपमारुह्य व्यचिन्तयदिति 'धिग् जन्मेदं येन ममैतावतां दिनानां मध्ये सर्वत्र परिभ्रमतः करे वराटिकापि न चटिता। कथं गृहं प्रविशामि' इति चिन्तयन्नस्ति। ततस्तमालपादपस्याधो जनद्वयं समागतम्। एकेनोक्तम्। 'एतत्कार्यमस्य तमालस्याधः कार्यम्।' द्वितीयेनोक्तम्। 'भवत्वेवम्।' ततो द्वावपि दशापि दिशो विलोक्य सुन्दरमिति स्थानं प्रोचतुः। स्वयंभुदेवस्तयोर्वचो निशम्य स्थितः। ततस्ताभ्यां खनित्रेण भुवं खनित्वाभिज्ञानपूर्वकं करण्डकं निक्षिप्य प्रोक्तम्।

'अत्र यः को ऽपि भूतो वा पिशाचो वापरो ऽपि वा। अयं न्यासीकृतस्तेन पालनीयो निधिः सदा ॥ १०८

इत्युदित्वा तौ यथास्थानं गतौ विलोक्यामुना चिन्तितम्।

'यत्र येन यदा यच्च यावल्लभ्यं यतो जनात्। तत्र तेन तदा तच्च तावदस्माद्वाप्यते ॥ १०९

इति ध्यात्वा स च पादपादवतीर्य करण्डकस्थानि पञ्च रत्नानि निरीक्ष्य रोमाञ्चकवचिताङ्गश्चिन्तयामासेति। 'एतानि स्वीकृत्य संप्रति स्ववेश्म प्रति व्रजामि' इति ध्यात्वा गृहीत्वा च स्वयंभुदेवः पथि गच्छन्महाटवीमासवान्। इतश्च दिनकरो ऽप्यस्तरोचिरजनि।

4) P नमो for ततो 5) P भगवान् for भवान् 6) B °सोमाभ्या प्राभातिक°. 7) P यौवनेन B यौवतेन for युवतीजनेन 8) P om पुण्डरीक 19) B has a marginal gloss on द्विजपतौ and वसुजाल in this way अर्थांतरं द्विजपतौ चंद्रेऽस्तमिते सति वसु किरण जालं विलयं गच्छति। 23) B समुत्तुङ्गापि 26) B °मानस. 33) P न घटिता 42) B इति दिनकरो°.

§ ४२) सो ऽपि बहुलविटपसंकुले कस्मिन्नपि प्रदेशे ऽनल्पश्यामलदलनिचितं न्यग्रोधमारुह्येति ध्यातवान्। 'अहो, विधिना प्रदत्तं यद्दातव्यम्। ततो ऽधुना गृहं गतो रत्नमेकं विक्रीय सकलकुटुम्बबान्धवानां यत्कृत्यं तत्करिष्यामि।' ततः प्रवृत्ते ऽचतमसे सूचीभेद्ये तत्र विविधवर्णा बहवः पक्षिणः समुच्छूनतनवः स्वयंभुदेवाध्यासितमेव वटमाश्रितवन्तः। अथ तत्र समागत्यैकः पक्षी पक्षिसंघातमध्यस्थं जराजीर्णाङ्गं पक्षिणमेकं प्रणम्य व्यजिज्ञपदिति। 'तात, त्वयाहं जातस्त्वयाहं संवर्धितस्तरुणीभूतो नयने ममाद्य सफलीभूते, कर्णावपि कृतार्थौ जातौ, एतत्पक्षियुगलमपि सार्थं जातम्। अद्यात्मानं गरुत्मतो ऽपि गुरुतरं मन्ये।' एतदाकर्ण्य जीर्णपक्षिणा भणितम्। 'संप्रति भवानतीवामन्दानन्दसंदोहमेदुरमना इव लक्ष्यते, [अतो] वत्स, भवता भ्रमता किमपि यद्दृष्टं श्रुतमनुभूतं वा तत्सर्वमपि निवेदय।' तेनोक्तम्। 'तात शृणु, अद्याहं भवत्समीपतः समुत्पत्य गगनतलं किंचिदाहारमन्वेषयन् यावद्गगनतले भ्रमामि तावदहं हस्तिनापुरे प्राकारत्रितयमध्यगतं मनुष्यलोकं विलोक्य 'अहो, किं पुनरेतत्पश्यामि' इति ध्यात्वा द्वितीयप्राकारान्तरे पक्षिगणमध्ये गत्वाहमुपविष्टः सन् शोणाशोकपादपस्याधः सिंहासनासीनं भगवन्तं कमपि दिव्यज्ञानिनं ज्ञात्वा व्यचिन्तयमिति। 'अहो, दृष्टं यद्द्रष्टव्यं मया त्रिभुवनाश्चर्यकारि। ततस्तात, तेन भगवता सकलसंसारस्वरूपं प्ररूपितम्। तथा हि, 'प्रदर्शितः प्राणिगणविचारः। विस्तारितः कर्मप्रकृतिविशेषः। विशेषितो बन्धनिर्जराभावः। भावितः संसाराश्रवविकल्पः। विकल्पित उत्पत्तिस्थितिविपत्तिविशेषविस्तरः। प्ररूपितो यथास्थितो मोक्षमार्गः' इति। ततो मया भगवान् पृष्टः। 'हे नाथ, अस्मादृशाः पक्षिणः प्राप्तवैराग्या अपि तिर्यग्योनित्वात्परायत्ताः किं कुर्वन्तु।' ततो भगवता ममाभिप्रायं परिज्ञाय समाख्यातम्। 'हे देवानुप्रिय, भवान् संज्ञी पञ्चेन्द्रियः पर्याप्तस्तिर्यग्योनिरपि सम्यक्त्वं लभते।' गणधारिणोदितम्। 'के प्राणिनो नरकगामिनः।' भगवता निवेदितम्। 'ये पञ्चेन्द्रियवधकारिणो मांसाहारिणश्च ते सर्वे ऽपि देहिनः श्वभ्रयायिनः। ये च सम्यक्त्वं भजन्ते ते नरकतिर्यग्गतिद्वारपिधायिनः।' मयोक्तम्। 'देव, पक्षिणः पञ्चेन्द्रियवधकारिणो मांसाहारिणश्च कथं सम्यक्त्वधारिणः, अस्माकं जीवितं पापपरमेव। एवं व्यवस्थिते मया किं कर्तव्यम्।' ततो भगवान्निजगाद।

'किल यः स्नेहं छित्वा नियम्य सौवं तथा च करणगणम्।
विधिना मुञ्चति देहं स प्राणी सुगतिमुपयाति ॥ ११०

पक्षिणो ऽपि शुद्धमनसः सम्यक्त्वं दधति' इति निवेद्य समुत्थाय भगवानन्यत्र विजहार। अहमपि तं भगवदुपदेशं निशम्य जातवैराग्यो ऽकृताहारस्तात, तव समीपमुपागतः। अधुना प्रसादं विधाय मां प्रेषय। ममापराधं सर्वमपि क्षमस्वेति यथा स्वार्थपरो भवामि।' ततः स पक्षी स्नेहनिगडान् छित्वा स्पर्शनेन्द्रियादितुरगवृन्दमिदं नियम्य च मातरं ज्येष्ठं कनिष्ठं च भ्रातरं तथा महतीं लघ्वीं स्वसारं भार्यां शिशून् मित्राणि चापृच्छ्य गगनतलमुत्पपात।

§ ४३) इतश्च विभातायां विभावर्यां सर्वो ऽपि पक्षिगणो वटपादपतः ययौ। तं विहङ्गगणं समुत्पतितं निरीक्ष्य स्वयंभुदेवो ऽपि विस्मयस्मेरमनाश्चिन्तितुं प्रवृत्तः। 'अहो, महदाश्चर्यं यदत्र वने पक्षिणो ऽपि मनुष्यभाषाभाषिणः सद्धर्मपरायणाश्चेति। अवश्यमेते दिव्यपक्षिणः। स च पक्षी कुटुम्बं परित्यज्यात्मनो हितं धर्ममेवाङ्गीचकार। यदि पक्षिणो ऽपि धर्ममार्गमनुसरन्ति तदहं परस्य रत्नानि गृहीत्वा कुटुम्बपोषणं कथं करोमि। ततः सांप्रतमेतदेव मे करणीयं यस्य समीपे ऽमुना धर्मः श्रुतस्तमेव गत्वा पृच्छामि। 'यद्भगवन् के पक्षिणः, किं वा तैर्मन्त्रितम्' इत्यापृच्छ्य यत्कृत्यं तत्पश्चादाचरिष्यामि। यदमुना पक्षिणा कृतम्' इति ध्यात्वा वटपादपादवतीर्य हस्तिनापुरमिदं समागतः। भो गौतम, मम समवसरणे सैव प्रविष्टः, पृष्टश्चाहमेतेन, स पक्षी वने कः, कथितो मया यथैव दिव्यपक्षी। इदं निशम्य समुत्पन्नवैराग्यो निर्गतः। ततो निर्विण्णकामभोगः संजातविवेको विगलितचारित्रावरणीयकर्मा तपो रत्नानि प्रत्यर्प्य ममैव सकाशमधुना समागच्छन्नस्ति' इति। यावदिदं स भगवान् महावीरो निवेदयति गौतमादीनां पुरस्तावत्प्रातः स्वयंभुदेवः प्रदक्षिणीकृत्य भगवन्तं प्रोवाच च। 'देव, प्रबुद्धो ऽहं वने पक्षिवचनमाकर्ण्य ततो मम दीक्षां देहि।' ततो भगवता यथाविधि स्वयंभुदेवो दीक्षितः। चण्डसोमजीवः स्वयंभुदेवः पूर्वभवसङ्केतितदेवेन पक्षिप्रयोगेण प्रतिबोधितः। ततो भगवान् सर्वज्ञः श्रीमहावीरदेवो मगधदेशमण्डले श्रियोगृहं राजगृहं जगाम। तत्र रचिते सर्वदेवैः समवसरणे श्रीश्रेणिकः क्षोणिनायकः सपरि-

1) B पादप for विटप. 3) B has a marginal gloss on सूचीभेद्ये thus: लक्षणशब्दोयं महानिबडे. 8) P B om. [अतो] 19) B adds च after दे. 24) adds भगवतोक्तं before पक्षिणोऽपि. 30) P महने B वहने for यदत्र वने. 41) P संकेतितदेवेन.

चारः परया भक्त्या भगवन्तं नत्वा यथास्थानसमासीनः सादरं प्रपच्छ। भगवन्, श्रुतज्ञानं किम्।'

§ ४४) ततो भगवता श्रुतज्ञानं साङ्गोपाङ्गं समादिष्टं विशिष्टम्। तथा च।

अ-इ-क-च-ट-त-प-य श-एते शोभनवर्णा विज्ञेयाः।
आ-ई-ख-छ ठ थ-फ-र-ष अशोभनास्ते पुनर्भणिताः॥ १११
ए-उ-ग-ज-ड द-ब ल-स-सुभगाः संभवन्ति सर्वकार्येषु।
ऐ-ओ-थ-झ-ढ-ध-भ-व-ह-न सुन्दराः क्वचन कार्येषु॥ ११२
ओ-औ ङ-ञ-ण न-म-अं-अः सिथरस्वरूपा भवन्ति कार्येषु।
संप्रति फलमपि वक्ष्ये वर्णानामीदृशां सर्वम्॥ ११३
शोभनमशोभनं वा सुखदुःखं संधिविग्रहे चैव।
एति च नैति च लाभालाभौ न जयस्तथा च जयः॥ ११४
भवति च न भवति कार्यं क्षेमं न क्षेममस्ति नैवास्ति।
संपत्तिश्च विपत्तिर्वृष्टिश्च जीवितं मृत्युः॥ ११५
प्रथमवचने ऽपि प्रथमाः शुभवर्णाः संभवेयुरथ बहवः।
जानीहि कार्यसिद्धिं सिध्यति कार्यं न चाप्यशुभः॥ ११६
अथवा पृच्छावचनं प्रथमं लात्वा च तत्परीक्षेत।
विधिवचने भवति शुभं न शुभं प्रतिषेधवाक्ये च॥ ११७
अथवा फलकुसुमाक्षतपत्रं रूपकमन्यच्च पुरुषरूपं च।
अष्टविधमागलब्धं तेन फलं विद्धि चैतद्धि॥ ११८

ध्वजे तु सफलं सर्वं धूम उद्वेगकारकः। राज्यं श्रीविजयं सिंहे स्वल्पलाभश्च मण्डले॥ ११९
वृषे तुष्टिश्च पुष्टिश्च खरे तु गमने कलिः। पूजा गजे भवत्येव ध्वांक्षे नित्यं परिभ्रमः॥ १२०

अत्रान्तरे श्रेणिकभूपस्य तनयो ऽष्टवर्षदेशीयो महारथकुमारः स्वामिनमानम्य व्यजिज्ञपत्। 'अद्य भगवन्, मया स्वप्नान्तः कालायसं सुवर्णमिश्रितं दृष्टम्। ततो ज्वलनज्वालावलीपरितप्तं तद्गिरिसारं परिक्षीणं, तच्च सुवर्णमेव केवलं स्थितम्, तस्य को ऽयं फलविशेषः।' भगवताख्यातम्। 'भद्र, शोभनः स्वप्न एषः, सम्यक्त्वचारित्रकेवलज्ञानसमृद्धिं प्रान्ते शाश्वतसुखसंगमं च निवेदयति। शिलासारसदृशं कर्म। जीवस्तु कनकसमानः। तत्र ध्यानानलेन तद्दग्ध्वा त्वयात्मा निर्मलीकृतः। अन्यच्च चरमदेहः संजातस्त्वमसि भद्र, नृपगेहे कुवलयमालाजीवो देवः स्वर्गतश्च्युत्वा। सर्वमपि तस्य कथितं मायादित्यादिदेवपर्यन्तम्। ते सर्वे प्रव्रजिताः, पश्यैतान् मुनितिलकस्त्वम्।'

§ ४५) तदेतदाकर्ण्य महारथकुमारेण भणितम्। 'भगवन्, यद्येवं तावद्विपमश्चित्ततुरङ्गमः, किं विलम्बसे, मम दीक्षां ददस्व' इति भणिते तेन भगवता श्रीवर्धमानेन यथाविधि महारथकुमारो दीक्षितः।' इति ते पञ्चापि जना मिलिताः परस्परं जानते, यथा 'कृतपूर्वसङ्केताः सम्यक्त्वलाभे वयम्' इति। एवं तेषां भगवता श्रीवर्धमानजिनस्वामिना साकं विचरतां बहूनि वर्षाणि व्यतीयुः। कथितं च श्रीजिनेश्वरेण मणिरथकुमारादिसाधूनाम्, यथा 'स्तोकमायुर्भवताम्' इति परिज्ञाय ते पञ्चापि यतयो ऽनशनं प्रपद्य रागद्वेषबन्धनद्वयरहिताः शल्यत्रयदण्डत्रितयविवर्जिताः क्षीणकषायचतुष्काः चतुःसंज्ञारहिताः विकथाचतुष्टयपरित्यक्ताः चतुर्विधधर्मकर्मपरायणाः पञ्चसु व्रतेषु समुद्युक्ताः पञ्चसु विषयाभिलाषेषु द्वेषिणः पञ्चप्रकारस्वाध्यायप्रसक्तचेतसः पञ्चसमितीर्बिभ्राणाः पञ्चेन्द्रियशत्रूणां जेतारः षड्जीवनिकायपरिपालकाः सप्तभयस्थानप्रमुक्ताः अष्टविधमदस्थानविवर्जिता नवसु ब्रह्मगुप्तिषु रताः दशविधसाधुधर्मप्रतिपालनोद्यता एकादशाङ्गधारिणो द्वादशविधं दुस्तपं तपस्तप्यमानाः प्रतिमाद्वादशकाढ्यरुचयो दुस्सहपरिषहसहिष्णवः स्वदेहे ऽपि निरीहा आमूलतो ऽपि श्रामण्यं निष्कलङ्कं प्रतिपालयन्तः पर्यन्तसमये समाधिनाराधनां व्यधुरिति।

§ ४६) तथा हि ज्ञानाचारो ऽष्टधा कालविनयादिकः, दर्शनाचारो ऽष्टधा निःशङ्कितादिकस्तत्र यः को ऽप्यतिचारः सर्वथैव तं त्यजामः। एकेन्द्रियाणां भूम्यप्तेजोवायुवनस्पत्यादीनां द्वीन्द्रियाणां कृमि-

1) P परभक्त्या B परमभक्त्या for परया भक्त्या 15) C लात्वा च 25) P अन्यच्चरमदेह. 37) B दशविधधर्म°, 38) P आमूलतोपि, P निष्कलं प्रति

शङ्खशुक्तिगण्डूपदजलौकप्रभृतीनां त्रीन्द्रियाणां यूकामत्कुणमत्कोटिलिक्षादीनां चतुरिन्द्रियाणां पतङ्गमक्षिकाभृङ्गदंशादीनां पञ्चेन्द्रियाणां जलचरस्थलचरखचरमानवादीनामस्माभिर्या हिंसा कृता सूक्ष्मा बादरा वा मोहतो लोभतो वा तां व्युत्सृजामः । हास्येन भयेन क्रोधेन लोभेन वा यत्किमपि वृथा प्रोक्तं तत्सर्वमपि निन्दामः प्रायश्चित्तं च चरामः । यदल्पं धनमपि क्वापि परस्य द्रव्यमदत्तं गृहीतं रागतो द्वेषतो वा तत्सर्वमपि त्यजामः । तैरश्चं मानुषं दिव्यं मैथुनं यत्पुरास्माभिः कृतं तत्त्रिविधं त्रिविधेनापि परित्यजामः । यस्तु धनधान्यपश्वादीनां परिग्रहो लोभतः कृतस्तं परिहरामः । पुत्रकलत्रमित्रबान्धवधनधान्यगृहादिष्वन्येष्वपि यन्ममत्वं कृतं तत्सर्वमपि निन्दामः । इन्द्रियपक्षे पराभूतैरस्माभिश्चतुर्विधो ऽप्याहारो रात्रौ भुक्तस्तं त्रिधापि निन्दामः । क्रोधमानमायालोभरागद्वेषकलहपैशून्यपरपरिवादाभ्याख्यानादिमिथ्यात्वविषये यद्दुष्टमाचरितं तत्त्रिविधेन व्युत्सृजामः । षड्विधबाह्याभ्यन्तरे तपसि यः को ऽप्यतिचारस्तं निन्दामः । वन्दनकप्रतिक्रमणकायोत्सर्गनमस्कारपरिवर्तनादिषु वीर्याचारे यद्वीर्यं गोपितं तत्त्रिधा निन्दामः । यत्कस्यापि किंचन वस्त्वपहृतं प्रहारः प्रदत्तो वा कर्कशं वचो जल्पितं चापराधश्च कृतो भवति सो ऽखिलो ऽप्यस्माकं क्षाम्यतु । यश्च मित्रममित्रं वा स्वजनो ऽप्यरिजनो ऽपि च स सर्वो ऽप्यस्माकं क्षाम्यतु तेषु सर्वेष्वपि समा एव । तिर्यक्त्वे तिर्यञ्चो नारकत्वे नारकाः स्वर्गित्वे स्वर्गिणो मानुषत्वे मानुषा ये ऽस्माभिर्दुःखे स्थापितास्ते सर्वे ऽपि क्षाम्यन्तु वयमपि तान् क्षामयामः । तेषु सर्वेष्वस्माकं मैत्री भवतु । जीवितं यौवनं लक्ष्मीर्लावण्यं प्रियसंगमा एतत्सर्वमपि वात्या नर्तितसमुद्रकल्लोलवल्लोलं व्याधिजन्मजरामृत्युग्रस्तानां देहिनां जिनप्रणीतं धर्मं विना न को ऽप्यपरः शरणम् । एते सर्वे ऽपि जीवाः स्वजनाः परजनाश्च जातास्तेषु मनागपि वयं सुधियः कथं प्रतिबन्धं विद्ध्मः । एक एव जन्तुरुत्पद्यते, एक एव विपत्तिमाप्नोति, एक एव सुखान्यनुभवति, एक एव दुःखान्यपि । अन्यच्छरीरमपरं धनधान्यादिकमन्ये बान्धवो ऽन्यो जीवस्तेषु कथं वृथा मुह्यामः । रसासृग्मांसमेदोऽस्थिमज्जाशुक्रयकृच्छकृत्वादिभिः पूरिते ऽशुचिनिलये वपुषि मूर्च्छां न कुर्मः । इदं देहं नित्यशः पालितं लालितमप्यवक्रयगृहीतगृहमिवास्थिरमचिरेणापि मोक्तव्यमेवेति । धीरा अपि कातरा अपि खलु देहिनो मृत्युमाप्नुवन्ति । वयं तथा मरिष्यामो यथा न पुनरस्माकं मृत्युकदर्थना । सांप्रतमर्हन्तः सिद्धाः साधवः केवलिभाषितो धर्मः शरणमस्माकमिति । जिनोपदिष्टः कृपामयो धर्मो माता धर्माचार्यस्तातः सोदरः साधर्मिको बन्धुश्च । अन्यत्सर्वमपीन्द्रजालमिव । भरतैरावतमहाविदेहेषु श्रीवृषभनाथादीन् जिनान् सिद्धानाचार्यानुपाध्यायान् साधून् नमामः । सावद्ययोगमुपधिं तथा बाह्यमाभ्यन्तरं यावज्जीवं त्रिविधं त्रिविधेन व्युत्सृजामः । यावज्जीवं चतुर्विधाहारमप्युच्छ्वासे चरमे च देहमपि त्यजामः । दुष्कर्मगर्हणा १ जन्तुजातक्षामणा २ तथा भावना ३ चतुःशरणं ४ नमस्कारः ५ तथानशनं च ६ एवमाराधना षोढा विहिता । ततः

दग्ध्वा ध्यानधनंजयेन निखिलं कर्मेन्धनौघं क्षणा-
दुन्मीलत्कलकेवलोदयपरिज्ञातत्रिलोकीतलाः ।
ते पञ्चापि मुनीश्वराः समभवन् व्युत्सृष्टदेहास्ततः ।
श्रीमन्मुक्तिनितम्बिनीस्तनतटालङ्कारहारश्रियः ॥ १२१

इत्याचार्यश्रीपरमानन्दसूरिशिष्यश्रीरत्नप्रभसूरिविरचिते श्रीकुवलयमालाकथासंक्षेपे
श्रीप्रद्युम्नसूरिशोधिते कुवलयचन्द्रपितृसंगमराज्यनिवेशपृथ्वीसारकुमार-
समुत्पत्तिव्रतग्रहणप्रभृतिकश्चतुर्थः प्रस्तावः ॥ ४ ॥

॥ इति कुवलयमालाकथा समाप्ता ॥

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2) P om. तत्स. 7) B om. इन्द्रियपक्षे etc. to निन्दाम॰. 8) P C द्वेषकालोपशून्य. 11) B च । अपराधश्च 19) P यकृत्सहृतादिभिः 21) P मुक्तव्यमिति B मोक्तव्यमिति. 23) P B शरणमिति 24) P साधूनाम 29) P उन्मीलत्केवलोदय. 31) ॰हारः श्रिय. 33) P कुवलयचंद्रराज्यनिवेश. 35) P B omit इति, P B श्रीमत्कुवलय॰, P B समाप्ताः ॥ छ ॥. P at the close एवं ग्रंथसंख्या ॥ ३९९४ ॥ शुभं भवतु ॥ छ ॥ संवत् १४८९ वर्षे आषाढ शुदि १४ चतुर्दश्यां गुरौ कुवलयमाला कथा लिखिता ॥ छ ॥ चिरं नंदतात् । B at the close एवं ग्रंथाग्रसंख्या ३८०४ ॥ सं० १४८५ वर्षे मार्गशिर शुदि ६ गुरुदिने पुस्तिका लिखिता ॥ छ ॥ यादृशं पुस्तके दृष्टं तादृशं लिखितं मया । यदि शुद्धमशुद्धं वा मम दोषो न दीयते ॥ १ भग्नपृष्ठिकटिग्रीवा अधोदृष्टिरधोमुखः [।] कष्टेन लिखितं शास्त्रं यत्नेन परिपालयेत् ॥ २ शुभं भवतु मंगलमस्तु लेखकपाठकयोः ॥ छ ॥ उदकानलचौरेभ्यो मूषकेभ्यो [स्त] सर्वत्र च । परहस्तगतां रक्ष एवं वदति पुस्तिका: [का] ॥ छ ॥ श्री. ॥ श्रीः ॥ श्रीः ॥ श्रीः ॥ छ ॥ C at the close ॥ एवं ग्रन्थसंख्या ३८९४ ॥

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श्रीरत्नप्रभसूरिविरचितः

कुवलयमालाकथासंक्षेपः

समाप्तः ।

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कुवलयमाला - पज्ज - सूई

References are to pages and lines.

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NOTES

Page 1—*lines* *2-18)* To begin with Ṛṣabha, the first Tīrthakara is saluted Then is saluted Mahāvīra with special reference to the attempts made by god Saṃgama to disturb his meditation For more details about Saṃgama, see the *Mahāvīra cariya* of Guṇacandra (Surat 1929), Prastāva VII, pp 226 ff The *Jambucariya* of Guṇapāla (*c* 11th century of the Vikrama era) is influenced by the *Kuvalayamālā*, and it refers to the episode of Saṃgama in the opening Mangala (Bombay 1959) Lastly, Tīrtha or Dharma is saluted

Page 2—*lines* *5)* Compare *Uttarādhyayana* III 7—कम्माण तु पहाणाए आणुपुव्वी कयाइ उ । जीवा सोहिमणुप्पत्ता आययति मणुस्सय ॥ *8)* Thinking that it is a Gīti, I tried to adjust some vowel values As Prof H D VELANKAR points out to me, it is a Gītikā with its 3rd and 7th *caturmātras* having in fact five *mātrās* So we may read ससारए, पावएहि जम्मय and गुणएहि *20)* The reference to Kāmaśāstrakāra has perhaps no specific work in view *22)* अड्डु a kind of silver necklace *27)* Note काउ जे *28)* The verse has an Apabhraṃśa ring, its structure is that of a गीति 12+18/12+18 But with a little adjustment, अत्थो, अणत्थओ विरसओ, सोयसओ and पयत्तएण it will be a गीतिका like that in line 8 above *29)* Some deities (रुद रुद्द ?) and teachers (कपिल, कणाद) are mentioned here

Page 3—*lines* *8)* The term भावना is used in quite a wider sense than the one connoted by अनुप्रेक्षा Obviously, the study of a work like this comes under भावना *16)* This verse is included in the वज्जालग्ग, 748, with the various readings दोस चिय पससह (which agrees with that of P) and उवहो *18)* Here are referred to पालित्तय ~ पादलिप्त सालाहण शातवाहन, popularly known as हाल, and छप्पण्णय, the exact Sanskrit equivalent of which is far from definite *19 20)* These two lines supply some details about पादलिप्त whom उद्द्योतन appears to put as a contemporary of Hala Some words in the first line are to be construed both with पालित्तएण and हालेण He is the author of the तरगवई, which is compared with गगा, and some words with double meaning are to be suitably construed with both The original तरगवई is lost, but we possess a Prakrit digest तरगलोला or सखित्त-तरगवई-कहा by a pupil (Jasa by name) of Nemicandra (श्रीनेमिविज्ञानग्रन्थमाला ९), Surat 1944 पादलिप्त and his तरगवई have enjoyed great reputation, and are referred to by various authors It is already referred to in the अनुयोगद्वार for mentioning its author तरगवइक्कारे (Sutra 130) Jinabhadra in his विशेषावश्यकभाष्य mentions तरगवई thus जह वा निद्दिट्ठवसा वासवदत्ता-तरगवइयाइ । तह निद्देसगवसिओ मणुस्सवाउ त्ति ॥ १५०८ ॥ The तरगवई is likewise referred to in the निशीथचूर्णी of जिनदास (*c* 598 Śaka 676 A D) In his दशवैकालिकचूर्णी, he refers to तरगवई thus तत्थ लोइएसु जहा भारहरामायणादिसु वेदिगेसु जण्णकिरियादीसु सामइगेसु तरगवइगाइसु धम्मत्थकामसहिताओ कहाओ कहिज्जति ॥ धनपाल (*c* 10th century A D) speaks about तरङ्गवती thus in his तिलकमञ्जरी (Bombay 1903)—प्रसन्नगम्भीरपथा रथाङ्गमिथुनाश्रया । पुण्या पुनाति गङ्गेव गा तरङ्गवती कथा ॥, some of the phrases remind us of the description by उद्द्योतन लक्ष्मणगणि (*c* 1142 A D) in his सुपासनाहचरिय says —को न जणो हरिसिज्जइ तरगवईवइयर सुणऊण । इयरे पबधसिन्धु वि पाविया जीए महुरत्त ॥ Further Candraprabha in his *Vāsupujyacarita* says thus यग व्व तरगवई तीइ कहा निम्मिया पवित्तपया । ते सिद्धसवियपए पालित्तयसूरिणो वदे ॥ ९ ॥ Then the प्रभावकचरित of प्रभाचन्द्र quotes an old gatha सीस कह वि न फुट्ट जमस्स पालित्तय हरतस्स । जस्स मुहनिज्झराओ तरगलोला नई वूढा ॥ For the traditional biography of पादलिप्त, the प्रभावकचरित्र of प्रभाचन्द्र and प्रबधकोश of राजशेखर may be consulted See also WINTERNITZ HIL II, p 522 *21)* Better चोच्चिक्कले, full of dance, for चोव्विक्कले Or are we to read बोल्लिक्के? Note the reference to हालिय Bāna also confirms that Hala's selection was based on the poetry of village folk A poet Hālika is quoted in Hāla's Kośa (No 116) *22)* This line has to go with the previous one because of the pronoun जस्स The sequence (पादलिप्त, हाल and छप्पण्णय) may suggest that this might be a reference to the कोश of छप्पण्णय, but further छप्पण्णय is specifically mentioned below in line 25 *23)* Here are referred to Guṇāḍhya and his *Vaddakaha*(=*Bṛhatkathā*) For details about them see M Winternitz HIL III, 1922 (German), pp 312 20, A B KEITH *A Hist of Sanskrit Lit* 1928, pp 266 81, and A N UPADHYE, Paiśācī Language and Literature, A B O R I Vol XXI, parts I-II, Poona 1940 According to Ājaḍa (Āsaḍa), the commentator on the सरस्वतीकण्ठाभरण of भोज, the Paiśācī quotation given by हेमचन्द्र in his Prākrit grammar (iv 326), पनमथ etc, is the आदिनमस्कार of the बृहत्कथा This information is interesting though it cannot be verified in the absence of the original *Bṛhatkathā* in Paiśācī (भारतीयविद्या III 1, pp 228-30, Bombay

1945) *24)* Here भारत and रामायण of व्यास and वाल्मीक are remembered, see M WINTERNITZ HIL, I *25)* The term छप्पण्णय occurs thrice in this work, here, in line 18 above and at p 177, line 2 On this topic see my detailed paper '*Chhappannaya-gahão*' in the *Journal* of the Oriental Institute, Baroda, Vol XI, No 4, pp 385-402 *26)* Here Bāna and his *Kadambarī* are mentioned *27)* Here is a reference to Vimala, the author of पउमचरिय (Bhavanagar 1914, Varanasi 1962) which is विमलाव, and his प्राकृत language is called *sa rasa* like nectar The metrical forms from it are analysed by Dr C SHARMA in his paper on the metres of the Rāmakāvyas published in the University of Rajasthan Studies (Sanskrit and Hindi), July 1967 *28)* Here is a reference to the royal saint Devagupta, from the family of Guptas, possibly he is the same as the one mentioned at p 282, line 8, and styled Mahākavi, possibly the author of 'Supurisacariya', not discovered so far *29)* In this verse *J* reads हरिवरिस and P reads हरिवस Earlier scholars had no reading हरिवरिस before them, so this was taken to be a reference to the हरिवंश of विमल I would not call this impossible, because either way the verse presents some difficulties of interpretation But J, the older Ms, clearly gives the reading हरिवरिस which cannot be ignored The repetition of the term हरिवस presents great difficulty, and the translation of this verse given by the late lamented Pt PREMI (जैनसाहित्य और इतिहास, 2nd ed, Bombay 1956, pp 113-14) and followed by some others (Pt A M BHOJAK, चउप्पन्नमहापुरिसचरिय Ahmedabad 1961, प्रस्तावना, p 46) is sufficiently elusive, if not defective I had discussed this verse with Pt PREMIJI, and in the light of an authentic reading of a genuinely old Ms, he was in a mood to reconsider his earlier interpretation I would present the rendering of the constituted text thus 'I greet respectfully Harivarsa, though indeed (well-) respected (वन्द्यमपि खलु), who is loved by thousands of wise men, who is the first author of the हरिवंशोत्पत्ति and who is in fact of spotless expression' Some of my friends who have discussed this verse lately with me have to suggest some improvement in readings also They say that पिहु - पृथु great, or reading पहु (- प्रभु) for पिहु might be an adjective of हरिवर्ष The second alternative involves the change of the available reading In the Gujarati Translation of श्री हेमसागर-सूरि वंदिय - वन्दिक is taken as the name of an author *30)* Here is a reference to a धर्मकथा, सुलोचना by name The verse itself does not mention the name of the author, but has a pronoun जण which, usually should go with the author mentioned in the earlier verse In that case हरिवर्ष will have to be taken as the author of सुलोचना (-कथा), which so far, has not come to light Jinasena completed his *Harivamśa* in 783 A D and he says therein thus महासेनस्य मधुरा शीलालङ्कार-धारिणी । कथा न वर्णिता केन वनितेव सुलोचना ॥ 1 33 Further Dhavala, in his हरिवंश (*circa* 11th century A D) composed in the अपभ्रंश dialect specifically refers to the सुलोयणु of महासेन thus मुणि महसेणु सुलोयणु जेण पउमचरिउ मुणिरविसेणेण । जिणसेणेण हरिवंसु पवित्तु जडिलमुणिणा वरंगचरित्तु ॥ (HIRALAL *Catalogue* of Sk and Pk Mss in C P and Berar, p 764) Whether both उद्योतन and धवल are referring to the same work is not beyond doubt We should wait for more facts in this context *31)* Here are referred to प्रभञ्जन a royal saint, and his यशोधर-चरित Among the यशोधर चरित texts, so far listed, this seems to be the earliest (P L VAIDYA जसहरचरिउ, Karanja 1931, Intro pp 24 f) As noted by Dr VAIDYA वासवसेन (earlier than 1308 A D), the author of the यशोधर चरित in Sanskrit, also refers to प्रभञ्जन

Page 4—*lines* *1)* Here are referred to the वराङ्गचरित (which styles itself as धर्मकथा) and पद्मचरित of जडिय (- जडिल), i e, जटिल and रविषेण respectively For details about them, see the मा दि जैन ग्रंथमाला Nos 40 and 29 31 A Hindi translation of the former has appeared from वराङ्गचरित Bombay 1938 and पद्मचरित (c 776 A D), 1-3, Bombay 1928, both published in the Varanasi, and a new ed of the latter, 1 2, along with Hindi translation is published lately by the भारतीय ज्ञानपीठ, Varanasi 1958 59 *2)* समरमियंका कहा (- समरमितार्का कथा) is only a synonym of समराइच्चकहा On this equation see my paper in the Proc and Trans of the A-I O C, XIII, pp 381 2, Nagpur 1946 and with revision, *Bharatiya Vidya*, VII, pp 23-4, Bombay 1947 Its author is Haribhadra whose favourite अङ्क is the term विरह duly mentioned here by उद्द्योतन calls him a गुरु from whom he had studied a numb r of शास्त्र Render समय or स्वमत शत (or स्वक)-शास्त्रगुरो *3)* Is it that the author has in mind some poets who have for their अङ्क terms like अभिमान पराक्रम and साहस? *5)* Of the five कथाs enumerated the first two appear to be types of कथा, and the next two, perhaps the last also, possibly refer to the mode of narration or narrating The सकीर्णकथा is a mixed type which inherits the characteristics of all these, it is

this type that is adopted for the कुवलयमाला by the author (see lines 13 4) Gunapāla follows this in his जंबुचरिय, p 2 For more details about the classification of कथाs in early Prakrit writers, see my notes on the *Līlāvaī*, pp 327 28 (Bombay 1949) Hemacandra notes a pretty large number of types of कथाs—उपाख्यान, आख्यान, निदर्शन, प्रवह्लिका मन्थल्लिका (of two types), मणिकुल्या, परिकथा, खण्डकथा, सकलकथा, उपकथा and बृहत्कथा He defines खण्डकथा and सकलकथा (which he has common with our author) thus—मध्यादुपान्ततो वा ग्रन्थान्तरप्रसिद्धमितिवृत्तं यस्यां वर्ण्यते सा 'इन्दुमती' आदिवत् खण्डकथा ॥ समस्तफलान्तेतिवृत्तवर्णना 'समरादित्य' आदिवत् सकलकथा काव्यानुशासन Bombay 1938, pp 463 5 Haribhadra, however, describes his समराइच्चकहा as धर्मकथा उल्लाव primarily means 'sweet' and 'coaxing' conversation, परिहास-कथा, an amusing story, the last type is चर-कथा *7)* Here onwards, in the next six lines or so, the author is explaining the stylistic, poetical, metrical and linguistic components that go to constitute his present composition, the कुवलयमाला, which is a संकीर्णकथा रूपक may refer to the अलंकार of that name, i e, metaphor, or may indicate the dramatic form of the narration The marginal correction उल्लाल for उल्लाव (which again occurs in line 10 below) is justified 'उल्लालक is a very important metre It seems to be very commonly employed by the bards and the name उल्लालक was given to it by them (cf हेमचन्द्र p 43, line 19) [छन्दोनुशासन VII 3 1] Two main varieties of this metre are again given by हेमचन्द्र and the author of कविदर्पण They are कुङ्कुम and कर्पूर The former contains 27 and the latter 28 Matrās in each of the two lines In both, the Yati appears after the 15th Matra, so that the line is practically divided into two parts, one consisting of 15 Mātras occurring before the Yati or the caesura and the other containing 12 or 13 Matras according as it is कुङ्कुम or कर्पूर Both छन्दकोश [of रत्नशेखर] and प्राकृत पैङ्गल treat this as a well-known metre' (H D VELANKAR Apabhraṁśa Metres, *Journal* of the University of Bombay, II, iii, pp 36, Nov 1933) कुलक is a group of five or more verses upto fourteen which grammatically constitute a unit (काव्यानुशासन, VIII 12) *8)* गाथा 30 (12-18) and 27 (12+15) Mātrās in each line, द्विपदी (in four lines, 28 Matrās, 6, 4×5 and Guru, in each, the first and the last of the 5 Caturmatrās must either be a जगण or contain all short letters, and गीति (30 Matrās = 4×7, 2, Yati after 12, in each of the two lines) दुवल्य, चक्कलय and तियलय refer to groups of two, four and three verses, sometime of a special pattern *9)* दण्डक has four lines, each having 32 Mātras (4×8) There are no special restrictions, but in practice the even Caturmātrās show generally the जगण (छन्दकोश of रत्नशेखर, 30) According to the वृत्तजातिसमुच्चय, IV 46, दण्डक has four पादs, each containing six short letters at the beginning followed by the same number of जगणs नाराचक has four lines, each having 12 Matras (ज, र, and short and long see वृत्तजातिसमुच्चय, IV 58, ed H D VELANKAR) तोटक has four lines each having four सगणs वृत्त is to be distinguished from जाति The former is governed by the number of syllables, their quantity and their fixed order of their position in a line, the latter, however, is regulated by the number of syllabic instants or मात्राs According to the वृत्तजातिसमुच्चय, IV 22, तरङ्गक has four lines, each having 20 Mātrās, 4 भगणs and two long Mātrās According to हेमचन्द्र (छन्दोनु० IV 74), each line has 21 Mātras (6, 1, 2, 1, 4, 2, Guru, 3)' Metres like नर्कुटक etc are called तरङ्गक with a little variation *10)* मालावचन may refer to a metre or अलङ्कार of the name माला or मालादीपक, or it might indicate the शब्दालंकार called सदृश्यमक (काव्यादर्श III 52) or what JACOBI has called शृङ्खलायमक *11)* The entire work is composed in Prākṛta bhāṣā The Varnaka or the prototypical descriptions as current in महाराष्ट्रदेश (महाराष्ट्रदेशी(य)वर्णकनिबद्धा) are employed In the Ardhamāgadhi canon, it is seen that the descriptions of the Town, of the King, of the Queen etc are of a fixed pattern, and when they are not fully given, we get the phrase जहा वण्णओ The texts like the वसुदेवहिंडी clearly show that the descriptions are in a heavy style and stand in a way detached from the text That can be experienced even in this work The author describes certain situations because he is out to present a description It is not unlikely that the poets were required to master such pattern descriptions which varied possibly from place to place Uddyotana is employing pattern-descriptions which were in vogue in महाराष्ट्रदेश Lately some collections of such settled descriptions have been published It is true that they belong to the post-Apabhraṁśa period of Indian literature, but they presume earlier traditional patterns on the same line The वर्णकसमुच्चय edited by Dr B J SANDESARA (प्राचीन गुर्जर ग्रन्थमाला, ४, Baroda 1956) contains pattern description of the town (p 2), elephant (24), serpent (26), ocean (27) etc which are in fluent Sanskrit That only shows that these descriptions were common in Sanskrit, Prākrit and Apabhraṁśa In this connection,

Varnaratnakara ed by Dr S K CHATTERJI (Asiatic Society, Calcutta 1940) may also be seen A learned poem like the रावणवहो was already written by that time, under the Vakatakas even some kings contributed to Prakrit poetry, and it is under these auspices that the वैदर्भी style was thriving So it should be presumed that महाराष्ट्रदेश had its patterns of description which उद्द्योतन is adopting here Dr A MASTER has taken this phrase to refer to the script 'The script of the original Ms is named *Maratthaya desi vannaya*, in all probability that to which the name Nagari was afterwards given' As it is seen, there is no reference to script here, nor would the context justify his interpretation In the classification of कथा given above, the author would put his work, namely, the कुवलयमाला under सन्कथा, but because some other elements, as noted below, are introduced in it, it has become a सकलकथा In this सकलकथा are introduced तापस जिन and सार्थवाह *12)* Though the work is composed in Prakrit just out of curiosity there are introduced Sanskrit passages by way of quotations or in the mouth of other characters (परवचनवशेन), some times अपभ्रंश is used, and in some places पैशाची भाषा is presented My friend Dr H L JAIN sees here a veiled reference to the लीलावई of कोऊहल in which तापसजन and सार्थवाह are introduced and which is composed in मरहट्ठदेसिभासा It is an ingenious suggestion my only difficulty is that there is no context for the author to refer to any work or author which he has done and I believe, finished in the earlier section *15)* This classification is more or less in the manner of Haribhadra in his समराइच्चकहा which defines them in details In this classification, कुवलयमाला is a धर्मकथा, but it has become संकीर्ण in view of the details about काम and अर्थ introduced here *17)* A सज्जन offers even life when asked for then why not give at least the 'ear a nice appeal indeed! *21)* आक्षेपिणी etc are the tactical stages of imparting the धर्मकथा rather than the types of it In आक्षेपिणी कथा the mind of the hearer is to be first captivated by narrating something pleasant or catching, in the second विक्षेपिणी कथा the mind of the reader which has already come under the teacher's grip is now to be distracted or dislodged from its attachment or addiction, in the third, संवेगजननी कथा the mind of the hearer is made receptive for religious ideas, and in the last निर्वेगजननी the mind develops positive detachment or renunciation *23)* According to the tradition recorded in the कल्पसूत्र सुधर्म was the disciple of महावीर and all the निर्ग्रन्थ श्रमण्s of the present time are his spiritual descendents other Ganadharas being without any descendents Many of the canonical passages show that सुधर्म is addressing them to जम्बू The present context puts that verse (line 24) in the mouth of सुधर्म but I have not been able to spot it in any canonical text and Pt MALAVANIA also writes to me to the same effect It is not unlikely therefore that उद्द्योतन himself has composed this verse keeping in mind the contents of the स्थानाङ्ग in which we have a similar context A detailed discussion of this topic is also found in the दशवैकालिकनिर्युक्ति (Chapter III) 199 ff The phrase अवमवणि अक्खित्ता occurs in the निर्युक्ति गाथा No 211 *25)* Here possibly the author has in view the biography of Kapila (see JACOBI S B E 45, pp 31-32, foot note) who is said to have addressed the Eighth Lecture of the *Uttaradhyayana* He 'sang the first stanza of this lecture by which some robbers were converted and he continued to sing repeating his stanza after each following verse (as *dhruva*) till at last all the robbers were converted' After Kapila attained omniscience, the event is explained thus by Nemichandra in his commentary on the उत्तराध्ययन (श्री आत्मवल्लभ ग्रन्थाङ्क १२ Bombay 1937 p 125) इओ य रायगिहस्स णयरस्स अतरा अट्ठारस जोयणाए अडवीए बलभद्दपामोक्खा इक्कडदासा नाम पचचोरसया परिवसति । नाणेण जाणिय—जहा ते सबुज्झिस्सति । तओ पट्ठिओ भगव य त पएस । तेहिं एगेण य दिट्ठो को वि एइ त्ति । आसपीढुओ नाओ जहा—समणगो त्ति अम्हे परिभविउ मागच्छइ । सेणावइ सीहुओ गावइमभाव नाओ । तेण भणिय—सामी एएण ति । तेहिं भणइ—नच्चसु समणग त्ति । सो भणइ—वायगो नत्थि । ताहे ताणि पच वि चोरसयाणि ताल कुट्टति । सो वि गायइ धुवग—'अधुवे' इच्चादि । एव सव्वेसु सिलोगेसु धुवग गायइ अधुव इच्चादि । त य बउ पचसयाणि सबुद्धा केइ बीए एव जाव पच वि सया सबुद्धा पव्वइय त्ति । इयमभिहित मरदाय । Of course possibly with this incident in view उद्द्योतन has composed a fine context to illustrate the fourfold aspect of the धर्मकथा *27)* The author calls this verse both चर्चरी and ध्रुवक The second part has 28 Matras (13/15), but the counting of the first part may vary from 28 to 32 Identification with any recorded type presents some difficulty The expression मइज्झइ वि न बुज्झइ occurs in the सूयगड I 2 1 1

Page 5—*lines* *11)* The author is adopting these four aspects of the धर्मकथा here, and if some amorous contexts are introduced it is only the आक्षेपिणी aspect, inducive to the adoption of religious life *14)* दक्खिण्णइन्ध—दाक्षिण्यचिह्न the author himself *21)* The author wants to adopt

a mixed style comprising both छेक and ऋजुक which alone would meet the need of the situation
21) The beginning of the कथावस्तु, which the author wants to make in a grandiose style अत्थि
चउसागरजलमेहला etc, reminds one, if it is not an imitation or a parody of Bāṇa who begins
the tale proper thus: अस्ति पूर्वापरजलनिधिवेलावनलग्ना मध्यदेशालंकारभूता मेखलेव भुवो etc (p 19, ed
PETERSON, Bombay 1900), compare also लीलावई, 43, चउजलहिवलयरसणाणिबद्ध 27) A discourse on
सज्जन and दुर्जन was conventional at the beginning of a कथा, see the लीलावई 12 f Here the
description of the दुर्जन is in Apabhraṁśa, now and then contaminated with normal Prakrit forms
which could even be optional in अपभ्रंश The दुर्जन is being compared with a dog, crow, ass, black
serpent, poison, thrashing ground and dirt Guṇapāla seems to follow this context in his
Jambucariya, pp 1-2, His verse No 9, on p 1 is closely drafted after line 12 here

Page 6—*lines* 6) The figure of speech is व्यतिरेक here 11) The metre is उल्लाल with 27
मात्राs in each foot, with pause after the 15th Hemacandra's illustration of कुङ्कुम (VII 3) shows
the last syllable as short It is in Apabhraṁśa 15) Here onwards we have a description of
सज्जन again with plenty of अपभ्रंश forms 17) The second line is in Apabhraṁśa It is perhaps
defective, because, like the first, it does not conform to the Gāthā pattern A सज्जन is compared
with पूर्णिमाचन्द्र, मृणाल, दिग्गज, मुक्ताहार, समुद्र Portions here and there have a metrical ring, for
instance, उक्कलियासयपउरो

Page 7—*lines* 6) सिग्घ=मिश्र or मिश्रएँ or a contamination of the both, with यश्रुति 7) In
this descriptive passage we have शृङ्खलायमक 21) विनीता is a secondary name of अयोध्या, see below
pp 8 27, 156 26, 177 7, 180 18 etc 22) सा पुण कइसिय is a conversational and colloquial opening,
and hence in अपभ्रंश Some other forms also show vowel variation 26) Here is a description of
the roads in the market-yard All the adjectives of the streets have a *śleṣa* and have to be
construed with the objects of comparison as well

Page 8—*lines* 4) The use of turmeric by ladies from महाराष्ट्र is well known, see लीलावई 61
and notes on it Vākpati also refers to the profuse use of turmeric by Deccan ladies—णवकेयइधा-
सियवेससजमा दक्खिणाओं णारीओ । इह ता अणायरुज्जलहलिद्दराया विरायंति ॥ गउडवहो ३७९ 8) We have
plenty of श्लेषालङ्कार here 17) In § 17 there are some Apabhraṁśa forms and plenty of illustra-
tions of the figure of speech known as परिसंख्या, often arising out of *śleṣa* 22 23) The metre is
मुक्तगलिता 29) The metre is हरिणीकुल having 30 मात्राs in a line (4×7, 2) in that case read मुत्तहलो
at the end of the first line That disturbs the यमक a bit The second line has no pause after 12
मात्राs, otherwise it would be a गीति

Page 9—*lines* 3) We have the figure of speech, परिसंख्या here 12) Is the metre उपगीति (27)?
The first line does not show pause after 12 मात्राs 18) The उपस्थान मण्डप is an Audience Hall
It is both आभ्यन्तर, as noted here, and बाह्य, as noted at p 11 15 To the Inner Audience Hall
some friends, ministers, queens etc have an access, while the latter accommodated kings and
others, and is the veritable Durbar of the king (§ 40) 21) The context reminds one of the
कादम्बरी in which the प्रतिहारी is ushering in that चाण्डालकन्यका Some expressions here are closely
common cf कादम्बरी—' देवदर्शनसुखमनुभवितुमिति । एतदाकर्ण्य देव प्रमाणम् । राजा समीपवर्तिना
राज्ञामालोक्य मुखानि को दोषः प्रवेश्यतामित्यादिदेश । (PETERSON's ed p 8)

Page 10—*lines* 7) Here the passage contains some metrical units

विघडंत - छत्तय ।
णिवडंत - छिंदय ॥ [चारु, 10 (5, 5)],
पडंत-कुंजर । रडंत-जोहय ॥ [जम्भेट्टिका, 9 (4, 5)],
खलंत-आसय । पुरंत-चोतय ॥ [Ibidem],
सरंत-सरवर । दलंत-रहवर ॥ [Ibidem]

17) It is a gāthā (30+27), better read होंति व्व जस्स The second part of the first line as read by
P is metrical and more regular, 25) This is a nice analysis of the reasons why ladies in a joint
family get angry गोत्रस्खलन means 'calling one by a wrong or bad name' which amounts to
offending his or her family The following sentence जेण इमीए चेय गोत्तेण सयलमंतेउरिया-जणमह
सद्दिग त्ति, however, needs further elucidation

Page 11—*lines* 30) The expression महाराइणो अण्णारुहिय देवीभूय त्ति is rendered by the Sanskrit
Digest in this manner महामहीपतेरग्नेऽग्निमाविश्य देवी भूता । (p *5 16) The idea that she entered 'fire'

in the presence of the late king is not clear unless the author has to say that she observed 'Satī' I would render the Prakrit passage independently this way 'She became a goddess (in the next world) after taking leave (अण्णा+आरुहिय=आज्ञ माप्छ्य) of the great king (i e , his father)', or is there a reference to अनुमरण (अनु+आरुह्य=अन्वारुह्य=अण्णारुहिय)?

Page 12—*lines* *8)* Compare this context with समराइच्चकहा p 66 12 ff, *12)* मन्युनीष्कमालित्ये णिव्वील । Hema iv 69 *18)* तइय=तइए Instr Sing , agreeing with णाहेण *21)* The metrical form presents some difficulty Is it a गीति? Or perhaps prose *28)* Are we to omit कि?

Page 13—*lines* *5)* For some observations on these cults, see K K HANDIQUI *Yaśastilaka and Indian Culture* (Sholapur 1949) pp 358 f , 391 f *14)* Note the form पइज्जा (P however पइण्णा) for प्रतिज्ञा, cf पैंज in मराठी *20)* Identical with 15 21 *21)* The author refers to लोकशास्त्र, scriptures current among people The Prākrit sentence reminds one of the famous verse — अपुत्रस्य गतिर्नास्ति स्वर्गो नैव च नैव च । तस्मात्पुत्रमुखं दृष्ट्वा पश्चाद्भवति भिक्षुकः ॥, which, with a slight change in the last pada, is quoted in the Sanskrit Digest (*6 8) *22)* Some expressions have a metrical ring

Page 14—*lines* *5)* Here the author is referring to popular deities and orders of ascetics which were significant in his days Compare अनुयोगद्वार, सू० 20 *7)* कायल(=काक+ल), a crow, is considered to be a Deśi word, cf कावळा in Marāthi *12)* The following group of verses is called कुल्क They are all of the गाथा type excepting the one (in line 15) which is a गीति *26) Difference* of opinion is possible on the identification of this metrical form Each line has 32 मात्राs, with units of 4 मात्राs In view of the internal शृंखलायमक I would take these lines as of समचतुष्पदी वृत्त, each line having 16 मात्राs (6 4, 4, 2) and identify them as two सकुल्कs It is also known as वदनक

Page 15—*lines* *11)* The goddess is राजश्री or राजलक्ष्मी, naturally, she is the spouse of great kings of yore and some of their names are mentioned माधव=कृष्ण, मधाई=माधातृ and दिलीम=दिलीप *21)* Identical with 13 20 जावय and तावय could be even read जाव य and ताव य *25)* Better read एव च विविह-रज्ज etc , for a similar expression, see below 20 30–21 1 *26)* Infinitive with जे or जे is taken by some for पादपूरण Here we have a beautiful description of the sun set Pt D MALAVANIA has put together the descriptions of sun set from the कुवलयमाला, pp 15, 73, 75, 82 along with Gujarati translation and appreciative remarks (स्वाध्याय 1, Baroda 1963)

Page 16—*lines* *3)* अनुप्रास is seen here and there *10)* Note the repetition of similar syllables which gives a pleasant ring to the prose *17)* This paragraph gives a detailed description of the बाहिरोवत्थाण the Durbar, of the king It is attended by dignitaries, experts etc from the various sections of the society The king is seeking advice from this body, an assembly of the chosen people *19)* The term दुग्गइय is a bit elusive, can it be दुर्गाह्य? *20)* The term महाब्राह्मण has a good sense here The comparison is with well known standard figures like व्यास, षण्मुख and शुक्र The poet व्यास is already referred to above (3 24), धन्वन्तरि the ideal physician of yore The king's council has eight members—मन्त्रिन महानरेन्द्र, महावीर महावैद्य, महाब्राह्मण, महाकवि महासेनापति and महापुरोहित *22)* Note Apabhramśa is being mentioned along with Sanskrit and Prākrit *23)* भारह or भरह refers to the नाट्यशास्त्र विसाहिल from विशाख, which is another name of कार्त्तिकेय, who is looked upon as a war god विसाहिल-मय may refer to some aspect of warfare Specific branches are mentioned subsequently विशाखिल is also known as an author

Page 17—*lines* *18)* ऊणिस < उष्णीष *20)* हल्थवण or फल्हुवण presents some difficulty it refers to some ceremony something like a 'collective prayer' *27)* °परिहरतए Are these some containers?

Page 18—*lines* *2)* The metrical form is that we have two सकुलकs here, see the note on 14 26 *8)* प्रियवन्दिका is her name *11)* The four lines constitute a Dandaka वृत्त Each line begins with six लघुs and there are 19 रगणs in the 1st and 3rd lines and 20 रगणs in the second and fourth lines Different names are given according to the number of रगणs (8 अर्ण 9 अर्णव 11 जीमूत, 13 वञ्जुलि, 14 शङ्ख, 16 or 17 भुजग) No name is recorded for 19 and 20 रगणs as we have them here These may be included under प्रचित (6 ल + any number of रगणs) *19)* The rhyme indicates that it is a समचतुष्पदी each foot having 16 मात्राs It is वदनक or सकुलक (6 4, 4, 2) The 9th मात्रा happens to be short as in मात्रासमक *22)* Better हैसा रव हसन्तीओ *26)* The string of verbal forms perhaps presumes a ready made list of roots

Page 19—*lines* *1)* सिद्धार्थ appears to be his name *1)* महासवच्छर=महासंवच्छरिय, an astrologer, a जोइसि in para 40 above These astrological details are quite interesting *5)* J has उद्द

but P उऊ, but both have मगरो at 11 below *10)* रासी is F, but कण्णो *and* तुलो *are* Mas *12)* As to the source for the राशिफल, Uddyotana mentions बंगालजायग i e, a treatise on जातक composed by a saint बंगाल by name Dr Nemichandra, Arrah, drew my attention to the मानसागरी and also spared his personal copy *(Banaras 1944) for my use for some time* Even *on casual* comparison one detects close resemblance in details and expression The मानसागरी gives मेष-राशिफल in this manner (p 76) लोलनेत्र सदारोगी धर्मार्थकृतनिश्चय । पृथुजङ्घ कृतघ्न(ज्ञ?)श्च निष्पापो राजपूजित ॥ कामिनीहृदयानन्दो दाता भीतो जलादपि । चण्डकर्मा मृदुश्चान्ते मेषराशौ भवेन्नर ॥ *The date of this* मानसागरी is not known It is not unlikely that it is a late compilation for practical purposes inheriting its basic material from Vaisnava, Jaina and Muslim sources The Hindi translation casually notes that this work was written *during the Mughal period, and hence salutations are offered to* Rahamāna along with Jaina and Hindu divinities *13)* The longer verses giving राशिफल are in the स्रग्धरा metre (म, र, भ, न, य, य य), and they are intervened by a गाथा

Page 20—*lines* *2)* Here is a reference to an author Vamgala, *who is also called Rsi (line* 24 below) and possibly to his work Vamgālajāyaga, वङ्गालजातक, see my paper 'Vamakālakācarya· a forgotten Authority on Astrology' in the Professor P K Gode Commemoration volume, pp 203 8, Poona 1960 *27)* After bath, but before meals, the king is spending *some time in the* आपानक-भूमि, Drinking Hall, where he takes varieties of मधु, आसव and सुरा

Page 21—*lines* *2)* Better सपण्णो for सपुण्णो The usual canonical phrase is सपत्ते बारसाहे दिवसे व्यास महर्षि is taken obviously as a symbol of ideal qualities of a ब्राह्मण *7)* पचधाई-परिक्खित्तो is a standard phrase of the Ardhamāgadhi canon, as in the passage तए ण से दढपइण्णे दारए पचधाइपरिक्खित्ते, त जहा—खीरधाईए, मज्जणधाईए मडणधाईए, अकधाईए, कीलावणधाईए etc (ओववाइय, Sūtra 105) *9)* Compare the canonical expression हत्थाओ हत्थ साहरिज्जमाणे (ओववाइय, सूत्र १०५) *12)* Cf the canonical expression त दढपइण्ण दारग अम्मापियरो साइरेगट्ठवासजायग जाणित्ता सोभणसि तिहिकरणदिवसणक्खत्तमुहुत्तसि कलायरियस्स उवणेहिति । (ओववाइय सू १०६) *15)* The prince studies for twelve years under his Teacher without even meeting his parents during that period (अदीसमाणो गुरुयणेण) *Uddyotana has,* for the prince, 8+12 years' but Bāna 6+10 years' education *24)* The reference is to ऋषभ and his sons भरत and others

Page 22—*lines* *1)* This list of 72 कलाs enumerated here (lines 1-10) differs in details from the one given in the ओववाइयसुत्त १०७, for similar lists see जैनचित्रकल्पद्रुम (Ahmedabad 1935), pp 13-4 These lists deserve to be compared in details, and their variations should be noted with reference to the place and date of the source *See also in this connection pp 284 f from* भारतीय सस्कृतिमें जैनधर्म का योगदान by Dr H L Jain, Bhopal 1962 *13)* The second half of the first line is *metrically* defective? *28)* वाघण=वासण

Page 23—*lines* *2)* सिलिका is not noted in PSM, *it reminds one of* शलाका and शिलिका, the latter, a sharpening stone *9)* The king is addressing the stable keeper, so there seems to be some propriety, if not significance, in using the Gen sing termination —हो in महिदकुमारहो etc (Hema IV 338) *12)* In the second part of the 2nd line, are we to read तुरगम तु देह? and then it is a गीति *13)* The description of the horse has some Apabhramśa *form, especially the Nom* sing in —उ Two वर्णक passages in prose seem to be put together This has close resemblance with some portions of the tale of सनत्कुमार who is also carried away by a horse This resemblance is also seen in the names of his friend महेन्द्रसिंह and of his horse जलधिकल्लोल *14)* अइणिरह Extremely frank or innocent, or are we to read अइणिरोह? *22)* Some treatise on horses, अश्वशास्त्र, *is being* drawn upon The list of the breeds shows that some names are regional and some indicate specific traits These eighteen fall into three broad types वोल्लाह etc On other names of breeds see वर्णकसमुच्चय ed B J SANDESARA, part 1, pp 92, 113, 161 (Baroda 1956) The *Aśvaśāstram* (Tanjore Saraswathi Mahal series, No *56, Tanjore 1952) mentions* 54 *kulas of horses, pp 66-7,* which has some names like सैन्धव common with our list See also some of the papers of P K Gode on this topic 'Some references to Persian Horses in Indian Literature from A D 500 to 1800' *Poona Orientalist*, XI, i ii, 1946, pp 1-7 Some special Horse names A D 1000-1200, प्रेमी अभिनन्दनग्रन्थ, Tikamgadh, 1946, pp 80-87 'Indian Horse nomenclature', वर्णी अभिनन्दनग्रन्थ, *Sagar* 1951, pp 453-55

Page 24—*lines* *12)* केद+इत्थ=केइत्थ केद+एत्थ=केएत्थ *13)* जगएसु or जणिएसु? *15)* Better read हर हास-हार etc *20)* The metre is पञ्चचामर, with four lines (जरजरजग) *30)* That is how the ladies are in confusion at the arrival of the prince on the street

Page 25—*lines* *9)* कओल्वाणी=कपोतपालि *16)* The first line is metrically faulty, if अह is taken out, the first part would be allright, but the second part will be short A good alternative seems to be to take अह as prose, and read मग्गेण, in that case it becomes an उपगीति, the 2nd and 4th lines being of the same pattern *19)* सलोणए=सलावण्ये, पक्षे मन्दबले *23)* विइण्ण=विनीर्ण *30)* The metre is अधिकाक्षरा, having four lines, each line with 25 मात्रास (4×5, 5) As required, out of the five चतुर्मात्रास the 2nd and the 4th are not a जगण

Page 26—*lines* *1)* The prince is compared with अनङ्ग, नारायण, पूर्णिमाचन्द्र, पुरंदर, त्रिनयन, सूर्य, and स्वामिकुमार and shown how he has his speciality, if not superiority over every one of them The author himself explains his procedure in line 14 In doing so, he has availed himself of the mythological details about them नारायण is darkish in colour, चन्द्र is stained with the mark of a deer, पुरंदर has one thousand eyes त्रिनयन has पार्वती in the left half of his body, and स्वामिकुमार has his body made of different pieces Thus comparison is only partial *4)* Take अण्णाए भणियं। 'हुँ हुँ' I, and the verse begins with घडइ मियङ्को etc *13)* कक्कसो presents some difficulty Is it a wrong reading for एक्कमो? *17)* कब्बीसय some musical instrument गाहुल्लिया stands for गाहा with the स्वार्थे suffix —उल्ल (Hemacandra, VIII iv 429) *18)* The first line has 27 मात्रास and the second 30 मात्रास of the Gathā pattern it is उद्गीति also called विगाथा *26)* सेय मण्ह to perspire? *34)* This conversational style deserves attention The author writes or recites as if some audience is before him, and this brings a little detached character to the descriptions

Page 27—*lines* *7)* This reminds of a similar context in the शाकुन्तलम् I 9 the author's imagination has a touch of reality ओमथिय upturned Read सरा य अद्दायमेताओ *12)* The reading wavers between विहल(=विह्वल) and वियल(=विकल) *17)* Metre needs that we read क्ख लण with JP *21)* ओरल्ली or ओल्लि sweet and prolonged *30)* The style of description reminds one here and there of Bana s pattern of description of the विन्ध्याटवी (कादम्बरी PETERSON s ed p 19) Many words need to be construed with double meaning What follows here with कहिंचि corresponds to Bana's क्वचित्, of course the details vary, compare however रणभूमि etc with Bana s क्वचित्समरभूमिरिव शरशतनिचिता स्काउरि-अङ्कमिया etc with क्वचिद्दृप्तमुखनगरीव चटुल्वानरवृन्दभज्यमानतुङ्गशालाकुला

Page 28—*lines* *11)* The metrical form is दण्डक with four lines, each having 6ल+17 रगणs, and it is named भुजग *12)* We have here a good list of trees *19)* There are four feet each having four सगणs and it is called छित्तक or तोटक *24)* Two possibilities of interpretation are अरण्य द्विरेफमार्जारान or अरण्य-उन्दुरं मार्जारान Better read with P रण्णदुरेहि मज्जारे *25)* Natural antipathy is forgotten even by the birds and beasts in the presence of a great monk The author himself explains when it is and why it is so here This is known as an *atiśaya* in Jaina terminology Compare also the *Yogasutra* (II 35) of Patanjali and the commentary of Vācaspati thereon अहिंसाप्रतिष्ठायां तत्संनिधौ वैरत्यागः ॥ शाश्वतिकविरोधा अप्यश्वमहिषमूषकमार्जाराहिनकुलादयोऽपि भगवतः प्रतिष्ठिताहिंसस्य संनिधानात्तच्चित्तानुकारिणो वैरं परित्यजन्तीति ॥ *29)* सत्त=शान्त as against दित्त=दीप्त

Page 29—*lines* *13)* The Yati is not clearly felt at the end of the 3rd Caturmatrā this is a विपुला variety of the गाथा *15)* The Yati is not clearly felt at the end of the 3rd Caturmatra This is a Vipulā variety of gatha so also note the second half in line 16 *16)* Read rather विणिज्जिओ हासिएण *21)* Again विपुला in the first line so also in the next two gāthas *27)* Read rather कि व होज्जा उ *31)* Put into inverted commas वेणाह तुरगमो'

Page 30—*lines* *2)* सहाव मुणिणो=स्वभावज्ञानिन *6)* The variation in the readings लगूल and णगूल is due possibly to the similarity of the written symbols for ण and ल in early Nāgarī script, see the chart of letters of Ms J For other cases of this change see PISCHEL *Grammatik* §260 *18)* Note the विपुला in the second half *22)* Note the विपुला in the first half, and also second half *24)* This is a common idea how in the perspective of large number of births and rebirths, all relations lose meaning or have a temporary meaning Compare elsewhere पुत्तो वि भाउ जाओ सो च्चिय भाओ वि देवरो होदि। माया होदि सवत्ती जणणो वि य हादि भत्तारो ॥ एयम्मि भवे एदे संबंधा हांति एयजीवस्स। अण्णभवे किं भण्णइ जीवाण धम्मरहिदाण ॥ कत्तिगेयाणुप्पेक्खा ६४ ६५ (Agas 1960) *27)* The metrical form shows some irregularity The first line has 32 मात्रास (14+18 the latter half like a gathā) and the second line 27 मात्रास

Page 31—*lines* *1)* Here, it may be noted, मोह is added to the standard list of four कषायs namely, क्रोध, मान माया and लोभ *6)* There is विपुला in the first line also in line 10 below There is a partial effort for शृङ्खलायमक which seems to be necessitated for achieving the figure of speech

कारणमाला 12) J reads तुण In Apabhramśa there are some instances of this type See the paper of Dr A M Ghatage An unassimilated group in Apabhramśa in the Proc and Trans of the All India O Conference XII, Benares, Vol II, pp 444 f, Benares 1946 14) Some forms show Apabhramśa trend, for instance विहृवह 15) Words like दिय रायहस रायसुय चक्कवाय and सावय have to be construed with double meaning 18) Note the श्लेष here 22) Here is a विपुला गाथा 23) The second part of the first line is slightly defective are we to read णीसम्मत perhaps a wrong reading for वीसम्मत? 26) The metrical form is doubtful, may be it is a prose passage There are some Apabh forms here and there 30) These four lines are in द्विपदी metre, each line having 28 मात्राs (6, 4×5, ग), and the 1st and the last of the 5 चतुर्मात्राs are either a जगण or contain all short letters 33) Note the रूपक

Page 32—*lines* 1) जो etc has a metrical ring, obviously a gathā of which the 2rd pada is short by two mātrās, one *guru* at the erd 5) The string of similies and the शृङ्खलायमक go together It is P that uses पिव, इव, विय 9) ओप्पत्तिया वेणइया कम्मया पारिणामिया । बुद्धी चउव्विहा वुत्ता पचमा नोवलब्भइ ॥ ६१ ॥ (नन्दीसूत्र, सू २६), for their detailed explanation, see Malaygiri's commentary on the same This महामन्त्रिन् is the Chief Minister among the ministers (§40) His post is obviously hereditory as stated by the author (line 9 परम्पर-पुव्व-पुरिस-कमागओ) Elsewhere the ministers are compared with सुरगुरु (16 19), and he is the chief among them, respected by all the ministers and feudatories For the king, he was a good as a divinity, a Teacher or Preceptor, a Father, a friend, a brother and a relative (See also *Rajasthan through the Ages* p 317, Bikaner 1966) 16) Now and then J shows the softening of त into द, सुईभूदस्स 23) सेयलओवरि presents some difficulty, the Sk text adds निजसहचरहस्ते समर्प्य Is it सेवकन्उपरि? or स्वेदलवोपरि? 26) The first lines of these three gāthas are of the विपुला type 30) P has सुरखसस्स a misreading for मुरुक्खस्स, but it is sarcastically more intelligent to call a man चर्मवक्ष It is interesting to note, in this context, that शूद्रक (in his मृच्छकटिकम् VIII 6) calls a man मासवृक्ष, विपर्यस्तमनश्चेष्टै शिलाशकलवर्ष्मभि । मासवृक्षैरिय मूर्खैर्भाराक्रान्ता वसुधरा ॥ 31) Either कज्जत्थेण or कज्जत्थिणाजण, the long vowel in त्थिणा is euphonic

Page 33—*lines* 4) चारुपसज्जिय of P is obvious in meaning but वारुआसज्ज of J presents some difficulty There is a देशी word वारुया meaning 'a female elephant' which does not suit the context There is another देशी word वारुअ 'quick', so the phrase may mean 'quickly got ready', वारुअ-आ-सज्ज The royal road was awfully crowded, so the root फाल appears to be used specifically 6) Note the विपुला in the first half of the गाथा 10) वणुल्लए=वणे, with the meaningless appendage उल्ल(अ) 17) This is a गीति, with 30 मात्राs in each line (4×7, 2, with a pause after 12 मात्राs) If the reading दिट्ठिया and अप्पडिफलियया (based on P) are accepted, it would be a ललिता metre with 31 मात्राs in each line, having a pause after 13 मात्राs 18) There is अनुप्रास in this expression 21) Though in some gathas here the pause is not suitably after 12 मात्राs (thus showing विपुला), the second halves of some of them have nice अर्थान्तरन्यास 32) The monk divides his day into four parts (पोरिसी), of which the first and the last are devoted to सज्झाय or study (सुत्तत्थ here) cf दिवसस्स चउरो भागे भिक्खू कुज्जा वियक्खणो । तओ उत्तरगुणे कुज्जा दिणभागेसु चउसु वि ॥ पढम पोरिसि सज्झाय बीय झाण झियायइ । तइयाए भिक्खायरिय पुणो चउत्थीइ सज्झाय ॥ उत्तराध्ययन 26 11-12

Page 34—*lines* 11) Here we get an enumeration of the canonical texts, giving some idea of their contents Somehow the 11th Anga *Vivāgasuyam* is missing here, and *Diṭṭhivāya*, the 12th Anga, is duly noted Among the Upānga texts seem to be mentioned only a few जीवाभिगम(?), पण्णवणा, सूरियपण्णत्ति and चदपण्णत्ति (See SCHUBRING's enumeration, *Die Lehre der Jainas*, §41) 20) This is a reference to ten-limbed and five limbed syllogism Compare पत्थइ पचावयव दसहा वा सव्वहा न पडिसिद्ध । न य पुण सव्व भण्णइ हदी सवियारमक्खाय ॥ दसवेयालियनिज्जुत्ती ५० For details see the commentary thereon 23) णिमित्त is an important branch of knowledge, and it has eight branches अग सरो वजणलक्खणाणि छिण्ण च भोम्म सुमिणतरिक्ख । एदे णिमित्तेहिं य राहणिज्जा जाणति लोयस्स सुहासुहाइ ॥ Quoted in the धवला com on the षट्खण्डागम, Vol IX, p 72 (Amraoti 1949), compare also तिलोयपण्णत्ति, 4 1002 ff (Sholapur 1943) 24) Perhaps the author has in view a reference to the text जाणोसाइड, see अनेकान्त, Vol II pp 485 f, 611 f, 666f 27) Both religious and secular studies were open to the Jaina monk 28) पडिम ठिया is equally better 29) These are the different postures of meditation

Page 35—*lines* 9) It is a गीति with two lines, each having 30 मात्राs The pause after the 12 मात्राs is not happy, as also in the next verse 30) The major types of हिंसा and the reasons

or pretexts with which they are committed are enumerated here 33) Compare बह्वारम्भपरिग्रहत्वं च नारकस्यायुष । त सू VI 16

Page 36—*lines* 7) Hereafter there is a description of the hell, compare सूयगड I 5 1-2, उत्तरज्झयण 19, especially 47 ff For a detailed exposition of the hellish region see तिलोयपण्णत्ति, अधियार 2, especially 316 ff (Sholapur 1943) Some lines have a metrical ring 16) णिवाुड=विल? 17) Obviously this line gives adjectives of णिक्खुडाइ, but they stand with Mas termination 32) The author gives a dramatic or conversational set up to his description

Page 37—*lines* 6) असराल? 16) If it has no reference to monthly oblation, the reading of P can be adopted thus—मसामिसरुहिरमीसाओ 19) आणे आणे are colloquial pronunciation of आनय, Imp 2nd p sing The Apabh dialect admits forms of this pattern, the Imp 2nd p sing terminations being इ, उ and ए P solves this difficulty by giving the plural form आणह 24) The expressions in the second line are a contraction of हणह णिहणह भिंदह छिन्ह मारय मारय 25) वेयरणी, also णई above (in 23) are in the Acc Sing

Page 38—*lines* 2) Please read वेयालिय-पव्वए 3) The consonant *t* could remain in words like वितिय=द्वितीय If dropped, two similar vowels might coalesce and give rise to a word which would be of uncertain interpretation Of course बिइय or बीय (which may stand for बीज, बीत *etc*) are not unknown in Prākrits 10) Stress is repeatedly laid on the five sins resulting from the violation of five vows (अहिंसा, सत्य, अस्तेय, ब्रह्मचर्य and अपरिग्रह), see also above p 37, lines 2 6 14) P तरइ in the sense of शक्यते, but सरइ has its correspondence in Marathi, Gujarati and Hindi (from its synonym चलइ) 15) करे Imp 2nd p sing, usual in Apabhraṁśa as noted by Hemacandra (VIII iv 387) 21-2) The metre is तोटक (स स स स), in one line (खणमेत्त etc) सइ is possibly to be read as से, it is also called छित्तक

Page 39—*lines* 1) Hereafter are detailed the various grades of तिर्यग्योनि and the miseries therein 2) टक is a coin Compare माया तैर्यग्योनस्य । त सू VI 17 5) The doctrine of अहिंसा, in which हिंसा is defined as प्रमत्तयोगात् प्राणव्यपरोपणं हिंसा has necessitated a detailed classification of Jivas according to the organs of senses etc In this context, see *Uttarādhyayana* X 5 f, XXVI 69 ff

Page 40—*lines* 9) The metre is स्रग्धरा in four lines, each with म र भ न य य य, with pauses after 7, 7 13) Hereonwards are given the details about human birth Compare अल्पारम्भपरिग्रहत्वं स्वभावमार्दवार्जवं च मानुषस्य । त सू VI 18 24) For a study of similar lists, see OTTO STEIN *The Jinist Studies* (Ahmedabad 1948) pp 97 ff, J C JAIN *Life in Ancient India* as depicted in the Jaina Canons (Bombay 1947), pp 358 ff These are *anārya* or म्लेच्छ people who never dreamt of any religious practice 30) ल्हलाय from ल्हल 'of defective speech' ल्हल and पगुल्य, cf Marathi लुला and पागळा Compare this topic with the उत्तराध्ययन X 16 ff

Page 41—*lines* 6) दुसह ञ्चिय=दुःसह चिय? 19) सदुया or खड्आ, a pebble? 33) This is a द्विपदी with 28 मात्राs (6, 4×5 ग) in each line, the second line, however, seems to be little defective, since its first and second of the five Caturmātrās are not suitably constituted 34) This is द्विपदी as above

Page 42—*lines* 1) This is a गीति, in two lines, each line having 30 मात्राs (4×7, 2) with a pause after 12 मात्राs 4) कारिसि=कारीस Here onwards are detailed the causes etc of देवगति Compare सरागसंयमसंयमासंयमाकामनिर्जराबालतपांसि दैवस्य । त सू VI 20 16) Read सज्जहर ते सुरा 25) Whenever inconvenient words or expressions are used, we have the विपुला type of गाथा

Page 43—*lines* 5) वेच्छामो is already noted by PISCHEL (*Grammatik* §§212, 534) so we have here वच्छ, future 1st p sing For similar forms see Hema VIII iii 171 18) The metre is इन्द्रवज्रा with four feet (त त ज ग ग) 26) A fine piece of instruction of general virtues which constitute worthy behaviour without any special religious bias 27) Perhaps अहिण्ण for the sake of metre? 28) Rather बहुमाय मा कुणसु क्वे with P

Page 44—*lines* 9) The metre is स्रग्धरा in four lines with 21 अक्षरs (म र भ न य य य) with pauses after 7, 7 12) In the earlier section धर्मनन्दन described चउगइरवडणो ससारो, and now he explains the basic causes that lead to it 15) This is identical with दसवेयालियसुत्त VIII 39 16) Obviously the author is adding मोह as the fifth to the basic list of four कषायs As the author's explanation stands below, मोह has to go under स्नेह both arise out of the generic मुच्छा 23) On the four degrees of कषायs and their illustrations, see त सू VIII 10, especially the भाष्य (Bombay 1932), गोम्मटसार, जीवकाण्ड 283 f (Bombay 1916), H GLASENAPP *Die Lehre Vom Karman* in der Philosophie der Jainas (English version, Bombay 1942) pp 9 10

Page 45—*lines* 9) भगवते, Nom pl 10) Note the विपुला in the second half भइणिय=भगिनी-
काम् 12) Note the similar opening set-up of these stories 15) The author has in view the terri-
tory of Kāñcī inhabited by Dravida people The name रगडा is typically un-Sanskritic 17) The
description looks like decorational addition It is full of *ślesa* and in Apabhramśa, and obviously,
a standardised description 21) लीय or लीच, child 25) Her name is णदिणी as noted below *l* 27 [illegible] cf आपगासागरस्नानमुच्चय सिकता-
kacara, Bombay 1905
[illegible] the description of the advent of

Page 46—*lines* 1) A fine *subhasita*, [illegible] In close writing
autumn 9) गुट्ठिय(< गोष्ठिक) for मुट्ठिय would be more appropriate in the context In close writing
g is likely to be misread as *m* 12) पस्सते=प्रशान्ते (perhaps contaminated with प्रश्रान्ते) 17) Note the
use of जे with infinitive also p 48 *l* 3 18) The form भेणी deserves attention 28) Or even
षड-सद्दायण्णाजाय-संकेण

Page 47—*lines* 5) The term गीय appears to be used in a general sense 'song' 6) There
are two halves, with two parts in each The final vowel each part may be read short or long
accordingly, the metrical form is either दोहक (13-11) or द्विपथक (4×3, –, 4,4, – –) Some have
दोहक with 14-12 See VELANKAR छन्दोऽनुशासनम्, p 351 This is in Apabhramsa The earlier Ms
has प्राण, but पाण in the later For some remarks on this couplet see A MASTER BSOS, XIII/2,
p 412 f 9) Because it is a देशी word, the spelling has become uncertain कोकी or काटी 18) ण्क्पिय
stands without any termination, perhaps a Prakrit form for the subconscious अकम्पित in Apabhramśa
20) Such catch expression could retain the consonant त

Page 48—*lines* 4) Even the later Ms P retains some cases of the softening of intervocalic
त to द, which is looked upon as a characteristic mark of Śauraseni, here, for instance, ओदार
5) Both the forms जल-येवा and जलत्थेवा have grammatical justification 7) मए=अहम् ? 8) Better
समासासिओ पुच्छिओ or even समासासियमुच्छाए or समासासियामुच्छाए तओ(=सो) 12) गण्हह गेण्हह, रे रे,
मा मा, वारेह, लेह णिवडत these constitute the collective cries of people (शब्दसमूह) so obviously मा-मा
does not go with वारेह Read in the foot-note 10 'P हती for महती' and in 12 'P वारेह for मा मा'
The reading of P might have been रे रे वारे वारेह 16) Here are being referred to स्मृतिकारs etc ,
and some of their mutually inconsistent statements are being quoted The authorities mentioned are
मनु, व्यास, वाल्मीक, मार्कण्डेय and the sources in view are भारत, पुराण and गीता 18) Here we get four
Sanskrit quotations, अनुष्टुभ् in metrical form, which appear to have been taken, may be even in a
mangled form, from some स्मृति texts The line जिघासन्त etc is found in the वासिष्ठस्मृति III 17
Vide my paper 'Sanskrit Passages in the KM , *The Adyar Library Bulletin*, Vol XXV, parts 1-4,
pp 353 59 23) Note the striking difference in the readings of J and P, the former easier for
interpretation. अट्टिताइ presents some difficulty, but indicates that he should not have a fixed
residence at any one place गङ्गाद्वार, भद्रेश्वर, वीरभद्र, सोमेश्वर, प्रभास and पुष्कर cover deities as well as
places The following observations from the *Rājasthān through the Ages* (Bikaner 1966), pp 403-4,
are useful 'Of these the Gangadvāra is the well-known site where the sacred waters of the Ganga
reach the plains Prabhāsa might be either Prabhāsa Somanātha or Prabhāsa-Kuruksetra, more
probably the latter, the sanctity of which dates from a very early period Puskara is the well known
Tīrtha of this name near Ajmer Lalita might be the Laliteśvara of Prayāga, mentioned in the
Skanda purana It speaks of Bhadreśvara on the Kāli as a *jyotirlinga* Hemanta and Virabhadra
are yet to be located' The nature of the प्रायश्चित्त prescribed is given in prose in this paragraph,
and the following verses constitute a criticism of it

Page 49—*lines* 1) Obviously people from distant south went to the Ganges The practice
of throwing into the streams the bones of the dead is being referred to in line 5 below 15) Here
the author mentions the Karma doctrine according to which one is responsible for one's Karmas,
past and present, either one has to experience their fruits or exhaust them through penances The
favour or frown of the Almighty and priestly Prāyaścitta have no value at all Such a philosophy
cuts at the very root of priestly rituals, and hence that eternal antipathy between the priest (ब्राह्मण)
and recluse (श्रमण) 16) This is a moral code, put in some details 30) The beginnings of these
tales have almost a common pattern, compare §§87 and 96, also 110, 126 and 141

Page 50—*lines* 2) Why the territory was named अवन्ती is explained here 3) Note the style
of putting things, the graded use of numerals and the colloquial expression at the close of the

passage (especially the Apabhraṁśa forms in the last sentence) *5)* गमिज्जति ? *15)* This question-and answer style is more suited, for recitation before an alert audience There are some Apabhraṁśa forms *22)* Note some of the striking differences between J and P क्षेत्र° and क्षत्रभट, क्षत्रि° or क्षात्रिभट etc, as understood by the Sanskrit Digest *29)* पुरिसाभिमाणी=पौरुषाभिमानी

Page 51—*lines* *1)* J has both the readings परिमवो and परिहवो while P has an uniform reading परिहवो *15)* तवणुप्पवेसो Sk text has तदनुप्रवेश does this stand for तपनप्रवेश if not तपनोत्प्रवेश ? *21)* Compare गीता—हतो वा प्राप्स्यसि स्वर्गं जित्वा वा भोक्ष्यसे महीम् । *29)* Here we have a description of the वसन्त season *31)* A bridegroom wears a red garment *33)* चच्चरी see my Notes on the *Līlāvaī* pp 333 4

Page 52—*lines* *10)* तवुयगी Acc sg *12)* The following metrical piece is called द्विपदीखण्ड The first four are द्विपदी lines each having 28 मात्राs (6 4×5, long) and the next unit is a गीति (4×7 2 12) *27)* The Ms J writes the peculiar ञु which anticipates the present day tendency Note the use of बोद्दह (line 4 above) and द्दह The sunset and the spreading darkness are graphically described

Page 53—*line* *22)* Better read मामगी for सामग्गी

Page 54—*lines* *8)* Is the metre अवस्कन्धक ? *13)* णण goes with वीरभड, that is why perhaps J omits this *17)* Are we to read कुवत पिव ? *22)* Rather read पत्ता ससमम । ता चिंतिय etc *28)* वि वियरिय ?

Page 55—*lines* *4)* The form हियवय deserves notice Hemacandra has noted the form हितपक as a speciality of Paiśācī *6)* अत्ताण आत्मन *7)* Rather जुत्तकाल cf मएल्लए and its Marathi prototype मेले *10)* The passage beginning with सयल and ending with णासनि (line 21 below) is edited (from J) translated and annotated by A MASTER in the BSOAS Vol XIII Part 4 pp 1005 f The dialect illustrated here is Mid Indian colloquial and runs parallel to the Apabhraṁśa known to us from literature The text differs here and there from the one presented by MASTER their readings are exhaustively noted and there would be a good deal of margin for difference in interpretation Is the particle ज or ज्ज used in this passage to be spaced off from the word to which it is appended? *16)* According to the Editor of *Rajasthan through the Ages* (Bikaner 1966) p 384 the Bhattaraka of Mulasthana is the Sun god of Multan The story of Samba as we have it in the साम्बपुराण भविष्यपुराण वराहपुराण and स्कन्दपुराण shows that it was साम्ब a Yadava prince cured of leprosy who started the new form of Sun Worship brought the magas to Jambudvipa and built the famous temple of Mulasthana or Multan Mahakala Bhattaraka is the Śaiva temple of Mahakala in Ujjain in Central India *19)* The reference to Prayaga v ta is interesting and the following observations from the *Rajasthan through the Ages* may prove useful Suicide at Prayaga is mentioned in the *Balaramayana* of Rajaśekhara Yuan Chwāng speaks of it in the following words 'Before the hall of the temple there is a great tree with spreading boughs and branches and casting a deep shadow There was a body eating demon there who depending on this custom (viz of committing suicide) made his abode there Accordingly to the left and right one sees heaps of bones Hence when a man comes to the temple there is every thing to pursuade him to despise his life and give it up He is encouraged thereto both by the promptings of the heretics and by the seductions of the evil spirit From early days till now this false custom has been practised (Beal I p 232) Something similar must have been taking place at Gangasagara where the pilgrims bathed at the junction of the Gangā and sea and if tired of life hurled themselves to death by falling on the image of Bhairava See also the papers of P K GODE Akṣayavata ABORI Vol 38 pp 82 9 and Religious Suicide at the Sangama in the S K D Felicitation Volume Bulletin of the Deccan College R I *20)* The author lays more stress on शुद्धमण and अंतरभाव than outward purificatory rites which come under गोत्तमुंड The Editor of the *Rajasthana through the Ages* while observing Partially the Jaina practice of *sallekhana* also seems to have been motivated by such a belief has not taken into account the definition and the mental attitudes of Sallekhana see for instance the *Ratnakarandaka* vv 122 ff His reference to *manoratha kamita patana* in the *Samaraiccakaha* (p 438) is not a Jaina practice and cannot be connected with Sallekhana as implied by the way in which the sentence comes after a reference to Sallekhana The quotations from the *Bhagavati Ārādhana* given in the footnotes themselves do not justify this observation on the Sallekhana practice

Page 56—*lines* 5) चारित्र of the usual enumeration is covered here by तपस् and सयम 21) From this paragraph No 111 we have the episode of मायादित्य A running and close (wherever the original is followed) summary of it in Prākrit verses (sometimes borrowing words and phrases) is found in the आख्यानमणिकोश of नमिचन्द्रसूरि (*c* 1073–1083 A D), with the वृत्ति of आम्रदेव (1134 A D), ed Muni Shri PUNYAVIJAYAJI, pp 222-25, Prakrit Text Society Series No 5, Varanasi 1962 Some passages are mechanically imitated 22) Something like the शृंखलायमक even in prose (here) which shows some Apabhraṁśa tendency as well 28) चाणक्कसत्यइ is obviously a reference to the अर्थशास्त्र of चाणक्य also known as कौटिल्य 29) The reference is to the 23rd तीर्थंकर, पार्श्वनाथ, the son of वम्मा or वामा, who was born at वाराणसी 31) The personality and character of गङ्गादित्य are effectively sketched by contrast

Page 57—*lines* 5) Read 'मायाइच्चो मायाइच्चो' त्ति 16) कण्णु or कण्ण—does this refer to plucking ornament from the ear? 18) जुयल and जमल ordinarily mean the same, 'a pair' Perhaps जमल has the meaning of 'vicinity', cf Marathi जवळ 24) Here we get a list of vocations which were looked upon as respectable in those days 29) प्रतिष्ठान was obviously a famous town in the दक्षिणापथ in the days of Uddyotana From Varanasi to Paithan one has to cross a thick forest

Page 58—*lines* 2) We have here a typical description of a तीर्थयात्रिक of that time 9) This episode reminds one of the tale of धनदेव and अनङ्गदेव in the समराइच्चकहा, 2nd भव 26) Read वि मोह मूढ-मणो

Page 59—*lines* 1) Read देसु मे or मह तुरिय 4) गुर्जर are an itinerant tribe which first settled in different parts of Punjab, Kashmir and then came south-wards During my visit to Kashmir in Oct 1961, Dr RAGHAVAN, Mrs RAGHAVAN, Dr H L JAIN and myself visited Gulmarg Pointing to a group of huts in the valley, I asked my pony man as to what it was He told me in broken Hindi that it was the 'Dranga', meaning 'village of Gūjaras 5) It is a द्विपथक song about a white bull or ox, each line has 14 12 मात्राs (4×3, - , 4, 4, - -), read rather विहुरें See A MASTER BSOAS, XIII, 2, p 413 15) Here is a reference to artificial head-dress of actors

Page 60—*lines* 16) जा पुण कइसिय is a colloquial context to introduce a description 17) In this group, the first is a गीति (with 30 मात्राs in each line), and the rest are gāthas with their lines interlinked by शृङ्खलायमक Rather भमरोलि 22) This passage also has a metrical ring Some of the pairs are clearly चतुष्पदी, कुलकुलेत etc 26) Here we have the summer described

Page 61—*lines* 15) Compare with this episode the tale of चदसार and अणहूग in the समराइच्चकहा, 2nd भव 20) Please read माया-परायत्त हियएण 21) We should put a Danda after पत्तो जल। Then जाव to याणु is a gāthā, the first part ending with जवाल 28) As it stands, it is a गीति (with 30 मात्राs in each line) perforce, but if मित्तो is omitted, along with J, in the second line, then it is a गाथा 31) जाणण=ज्ञात्वा? Hemacandra recognises अण as a postposition of the Infinitive, the forms of which are often used for the Gerund,

Page 63—*lines* 18) These lines (18, 20, 22, 25) are metrical, the pattern is पञ्चपदी, it is difficult to name the exact type, because there is syllabic variation here and there due to dialectal differences and uncertainty of readings The dialect is Mid Indian colloquial, not necessarily of any rigid literary type known to us It is significant that they are put in the mouth of ग्राम-महत्तर महत्तर and महयर are justified, but मयहर is perhaps a wrong reading, resulting from contamination with another similar word द्रग is a village, an encampment of an itinerant tribe like the गुर्जरs For some discussion and notes on these pieces, see A MASTER, BSOAS, XIII, 2, p 410 See the notes on p 59 as well Dr D Sharma's observations (*Rajasthan through the Ages*, Bikaner 1966, pp 354-5) are interesting in this context "In villages direct democracy operated even more effectively than in towns An interesting example comes from the *Kuvalayamala* where one Māyaditya brings together the *grāma mahattaras* and tries to commit suicide, after telling them as follows 'I have committed the greatest crime of doing ill to a friend Hence I shall enter a burning fire Kindly give me fuel and fire' The *mahattaras* gave their opinions about the character of the sin suggesting various means by which he could expiate it and when the "*jettha-mahāmayahara sayala dramga sāmi*" (the Chief *mahāmahattara*, the lord of all the *dranga*) advised Māyāditya to enter the sacred waters of the Ganga, all of them echoed the former's words by advising the latter to go to the Ganga river, bathe in it, and give up his body by starving himself to death". 3) This idea of seeking shelter is as

Page 64—*lines* 2) The first line is metrically defective

old as Jainism Note the usual recitation अरहंता सरणं, सिद्धा सरणं etc *9)* Rather जगं for जणं *28)* तक्षशिला is located in the उत्तरापथ *30)* This paragraph is in Apabhraṁśa, mixed up with some usual Prākrit forms *31)* देवणओ or देवणउ = देवनत or देवनत ? *35)* Better read समवसरणेव, otherwise the presumption would be that the Samavasaraṇa of Ṛṣabha had visited Takṣaśilā

Page 65—*lines* *2)* The Sanskrit version has सुदवसामवो for सुद्जाईओ, which, therefore, should be read by it as सुद्जाईओ *8)* Here is a list of praiseworthy channels of expending wealth *13)* That is how the traders prepared themselves for a trip on business *14)* चित्तविया आइत्तिया, middlemen or commission agents were encouraged *17)* दयालुणा ? *20)* Lobhadeva is bringing horses for sale from Taxila (in the Uttarapatha) to Sopara (in the Dakṣiṇā patha) near Bombay the horses, obviously, fetched good price in the South *22)* It means that in the local Traders' Association (वाणिय-मेलो), the traders from other parts of the country narrate their experience and receive a Farewell symbolised by गन्ध, माल्य and ताम्बूल (गध-मल्ल-तबोलाइय) "Traders coming from outside reported their sales and purchases to it A *deśi* of the dealers from outside, assembled at Pehoā, granted certain donations to a number of temples Commenting on the term *nanadeśāgata bhalāka vyavaharaka deśi* of the record Buehler writes 'The word *deśi* which I have translated by foreman means literally guide, instructor It would seem that the dealers had appointed a manager who acted in their name Though this is a possible interpretation, we can have better sense if we interpret the word Deśi as Śreṇī or guild of dealers" See *Rajasthan through the Ages*, pp 495-6 *28)* This is an interesting passage indicating what commodities fetched more price in which parts of the country Some statements seem to be made in a light vein

Page 66—*lines* *19)* We get here a string of nice similes or उपमाs *27)* Better महासमुद्द व रुचिमो

Page 67—*lines* *1)* That is how the traders 'fleet is made ready Some of the rituals (*l 5 f*) are quite interesting and the various items in the boat (*l 8 f*) deserve special note *5)* Better वत्थलकरिया *17)* The routine is not quite clear We may take जेण in the sense of 'thereafter' *18)* For partial comparison, see the tale of वीरदेव and द्रोण in which also the णिज्जूहग appears, समराइच्चकहा, 2nd Bhava

Page 68—*lines* *17)* The passage gives a good glimpse of the popular religious attitude and propitiation of several deities mentioned by name See also §34 above and §395 below Caṇḍikā is promised a *paśu* here and earlier (§32) the king is shown to be ready to offer his head to Katyāyani for procuring a son On Remanta etc see *Rajasthan through the Ages*, pp 392 f *24)* This is a Dandaka (6 ल + रगणs) The first line has an additional दीर्घ at the end, so also the last line, if ति is treated as a part of the line

Page 69—*lines* *1)* This context of the shipwreck may be compared with the one in the नायाधम्मकहाओ IX *14)* Here and there one finds some metrical ring in this passage *27)* That is a part of the routine of preparing gold from baser metal

Page 70—*lines* *1)* Compare this episode of भारण्ड birds with a similar context in the story of चारुदत्त, for instance, in the बृहत्कथाकोश (Bombay 1943), 93 158 ff Here it is भारड, elsewhere it is spelt भरड It looks like a hybrid word—रड means 'head', 'portion of the body above the neck' भे or भा stands for बे or बा meaning two a bird having two heads Ganda-bherunda is a famous title, and the Govt of Mysore has an emblem like this

Page 71—*lines* *2)* In this paragraph we get significant observation on the striking characteristics, both stylistic and structural, of Sanskrit, Prākrit and Apabhraṁśa Obviously, the author discloses his liking for Apabhraṁśa He recognises Paiśācī as the fourth variety, but attributes it to Piśācas who dwell in the *udara* of the Vaṭa tree *10)* For a detailed study of these Paiśācī fragments, see A MASTER BSOAS, XII, 3-4, 659 f His readings and renderings need minor improvements here and there still he has given very useful material for the study of these passages For further notes see also F B J KUIPER 'The Paiśācī Fragment of the Kuvalayamālā', Indo-Iranian Journal, Vol I, 1953, No 3 *11)* The word पनेसी is illustrated by Hemacandra VIII, iv, 307 *12)* Here कुसुमोतर, Hema तामोतरो, VIII, iv, 307 Better read पातपतराल *13)* Here हितपक, also in Hema, Ibid 310 *20)* The author hits at Sanskrit (*l 2* above) that it has अनेकपदसमास etc, but his Paiśācī style (*ll 11f 17 f, 19 f*) is not much different

Page 72—*lines* *8)* Compare p 55 *l 26* *10)* Are we to read जलोल्लिय-मईल ? *23)* 'Moha' means here infatuation with excessive sex impulse *27)* पेच्छइ = पेच्छई for metre *31)* In these

descriptions the author easily adopts Apabhramśa perhaps these are popular Varnakas, to be repeated here and there, see also below lines 35 f Better read समुयाओ we have श्लेष here

Page 73—*lines* *3)* There is शृङ्खलायमक in the prose passage here *4)* Indra plucked with his Vajra the wings of flying mountains and made them settle down on the earth for a graphic description of this, see the गउडवहो, 224-35 *5)* The second line is metrically defective (in the 4th pāda) *12)* These are symbolic gestures to indicate that he wants to meet her in private (see next page, lines 23 f) *16)* The sunset and the spreading darkness are graphically described, see also p 52, *l* 24 f

Page 74—*lines* *4)* The author develops a nice conflict *11)* The period of twelve years has some significance

Page 75—*line* *26)* Note the imagery in this description

Page 76—*lines* *1)* The details are significant from the point of view of आयुर्वेद *19)* There is a metrical ring about एत्थतरम्मि etc In fact, by reading णवप्पसूया, we have a gathā ending with डिमरुवाण Then with some metrical defects, the subsequent portion ending with तीए is a गीति unit *23)* He has expressed himself by अन्योक्ति

Page 77—*lines* *15)* Here is a reference to the festivity of मदनत्रयोदशी

Page 78—*lines* *9)* The author is referring to some कामशास्त्र and its section 'कन्यासवरण' In the कामसूत्र of वात्सायन (Benares 1929), there is a प्रकरण (No 23) which is called वरणसविधानम् and the सूत्र No 2 contains an expression रूपशीललक्षणसपन्नाम् *13)* This is a group of द्विपदी lines, line 15 presents some difficulty, are we to read सीसय इमीए?

Page 79—*lines* *8)* This reminds us of the famous illustration of 'अदुदह पत्ता' see स्वामि-कार्तिकेयानुप्रेक्षा (Agas 1960) 64 65 The anecdote of वसन्ततिलका which is given by Śubhacandra in his commentary on these gathās, is an old one, and is referred to in the *Bhagavati* or (*Mula—*) *Ārādhanā* (Sholapur 1935), gāthas 1799 1800 *30)* घरि shows how the author slips into Apabhramśa forms

Page 80—*lines* *5)* This is the illustration of वासीचदणकप्प See my paper on this in the *Munshi Indological Felicitation Volume*, pp 201f, Bombay 1962 *13)* See *T Sūtra* VI 6, गुप्ति need not be taken as the technical term it just means 'guarding' of ब्रह्मचर्य in nine ways (कृत, कारित and अनुमोदित by मनस, वचन and काय) *16)* Here is an interesting reference which sheds some light on the organisation of Jaina Samgha A Carana monk (who is defined here) does not initiate others into the order, because he has no गच्छ परिग्रह, that is, he has no monks who follow him in his tour We get here a clue for the etymology of the term गच्छ, which indicates a group of monks who accompany an आचार्य while he is touring *18)* सेत्तुज=शत्रुंजय, Palithana The Sanskrit digest adds more details, because, later on, the place attained more fame and attracted pilgrims *22)* Rather read °मओम्मत्तमणो गच्छिहिइ।

Page 81—*lines* *1)* Here follows, at the end of the five Tales, a didactic discourse on क्रोध, मान, माया, लोभ and मोह under the sway of which the soul wanders in Samsāra when these passions surge, one must restrain them, and when they start operating, they must be made pointless *31)* Better बहुयणेण

Page 82—*lines* *12)* The sun set is graphically described intentionally putting together a number of similes, often based on श्लेष Better गयण-हुत्त *15)* Rather रिद्धीय चि *25)* Some Apabhramśa forms are used In the Brahmaṇa families गायत्री was being repeated *31)* These details are interesting, because they refer to a number of places and temples यागमण्डप ब्राह्मणशाला, रुद्रभवन, धार्मिकमठ, कापालिकगृह, चत्वरशिव (see also p 99, line 22), आवसथ, जिनगृह बुद्धविहार, दुर्गागृह षण्मुखालय, देवगृह भगवद्गीता was being recited in the आवसथ (पाठशाला?)

Page 83—*lines* *1)* This कोट्टज्जा is perhaps कोट्ट+अज्जा=दुर्गा In the Tamil country there is a goddess Korravai, who is a deity of victory and identified with पार्वती *4)* The conversations in the apartments of courtezans give a good picture of the activities there, besides mentioning many items of domestic use *12)* May be a little exaggerated, we get here, in the following verses, some glimpses of the fashionable and luxury loving section of the society *31)* Read पहरेहि णीमहा

Page 84—*lines* *12)* This and the next are द्विपदी lines *14)* Note the forms नयल्लिया, परियल्लओ and compare them with Marathi counterparts like सेले, घरिले etc We get here some idea of the dress and there मुहल, परिट्ठिय, मीसह, तबोलह (lines 18 9). *16)* There are Apabhramśa forms here and there

22) These are द्विपदी lines 24) Here are mentioned the attendants, or the conventional company, of the king विदूषक is one of them 25) दद्दर=दादर? 27) It is a catching contrast between the courtezan and the monk

Page 85—lines 14) पियसहि etc and हू मा etc are two lines of the Gāthā 27) Though the ring is slightly different in these two verses, the pattern of मात्राs conforms to the Gāthā type

Page 86—lines 21) The king first hears an engrossing episode of the bed room, then he sees a saint engrossed in meditation, and lastly, he crosses a highly passionate, yet devoted beloved

Page 87—line 13) विज्जुक्खित्त करण, some miraculous movement, jumping up like a flash of lightning (see above p 73, l 24)

Page 88—lines 2) Some of the ideas in this paragraph closely resemble those in the उत्तराध्ययन, 3 and 10—especially in the context of the rarity of human birth and of religious instruction 14) The verse माणुस्स etc is attributed to सुधर्मस्वामिन्, it is traced in the आवश्यकनिर्युक्ति, 831 or 832 समण=सवण 23) One is reminded of the oft quoted verse हतं ज्ञानं क्रियाहीनं हता चाज्ञानिना क्रिया । धावन् किलान्धको दग्ध पश्यन्नपि च पङ्गुल ॥

Page 89—line 1) This is a दृष्टान्त of the कुडङ्गद्वीप, and it is followed by its उपनय in the next paragraph There are three kinds of souls अभव्य, कालभव्य and भव्य

Page 91—lines 10) This is called द्विपदीखण्ड by the author The first verse is द्विपदी The next looks a bit irregular with 28 or 29 मात्राs in the first line and 30 मात्राs in the second The third is a गीति The last verse is in Apabhramśa, it has 28 मात्राs in the first line and 26 in the second line (which is a good द्विपथक line) Is तउ redundant, or are we to read तउ अगहिँ विलसत? 15) जोक्कार to greet with the word जय'=जय (>जउ>जो) कारिओ>जाकारिओ, 21) For details see W Schubring *The Doctrine of the Jainas* (Delhi 1962), §170 24) But who has and where is narrated the वृत्तान्त of Dharmanandana? The Sanskrit recension has no remark corresponding to this

Page 92—lines 12) We get here in the following sections, the conventional description of the Saudharma-kalpa, Padmavimana the rebirth of Lobhadeva's soul there, the attendants, the way in which he was introduced to the heavenly environments, and his recollection of the past life

Page 94—lines 4) Compare रायपसेणइय para 12-14 8) The first two verses are in द्विपदी metre, the third is a गाथा and the fourth is खण्ड (अवस्कन्दक), a समचतुष्पदी each foot having 13 (4, 4, 5) मात्राs 19) The metrical form is गीति 23) A nice simile with plenty of double meaning

Page 95—lines 7) The text of P shows a gap As the query stands, there should follow (according to J) a description of जिनगृह after अवि य but instead we get the description of the images May be that the description of it is missing For the description of images, see रायपसेणिय, para 129 12) We get here some details of the Puja 15) This and next are in द्विपदी metre 20) See the रायपसेणिय para 138 24) In these verses, the Five Paramesthins are saluted, and then the religious duties of house-holders and monks are enumerated in short

Page 96—lines 5) Here (also p 110, line 7, but P पउमसारो) the name of मानभट in heaven is पउमवरो but elsewhere (p 229 line 25) पउमसारो Looking at the various readings together, मानभट in heaven is पउमसार and मायादित्य is पउमवर 9) All the five Jīvas (of Candasoma etc) meet here in the Saudharma vimana 11) There is the शृङ्खलायमक here For a canonical back-ground of these details see how god सूर्याभ is going to the समवसरण of महावीर in the रायपसेणियसुत्त, 28) Compare रायपसेणियसुत्त, paras 21 etc Here we have a good description of the Samavasarana, incorporating most of the conventional details about the प्रातिहार्यs etc Compare also तिलोयपण्णत्ति (Sholapur 1943) IV, 710 ff

Page 97—lines 9) Here we are given a description of the प्रातिहार्य, compare तिलोयपण्णत्ति, IV 919 f 27) Hereonwards follows a nice discourse on Jīva, its nature, its relation with Karman, its migration through various births, and its final liberation

Page 99—lines 3) This tale of a wild rat is as good as an independent, or even a detached, episode 17) Read अणायण त्ति 19) अग्गिमित्तु is an Apabhramśa form,

Page 100—line 12) That is a good list of the repeated instructions in the order of monks

Page 101—lines 4) Even the wild rat is behaving like a saint in human birth Even a lowest being can attain liberation in due course This gives a lesson to and holds a hope before others 13) Rather पत्तीउ for पुत्तीउ 17) Better कुरले घोसइवेहिं

Page 102—*lines* *18)* Read पउमचंदो Perhaps we have to read पउमवरपुत्तपुत्तो *31)* Note
कुवलयचन्द्र is being addressed
Page 103—*lines* *17)* The metre is शार्दूलविक्रीडित *32)* There is a reference here to शरत्पूर्णिमा
महोत्सव
Page 104—*lines* *7)* Dakṣiṇāpatha is looked upon as full of plenty, a veritable heaven indeed
21) खन्यवाद, a branch of knowledge which deals with mining The trees indicate the hidden wealth
below this is a common idea, see दशकुमारचरित, IV, p 36 (ed KALE, Bombay 1925) The secondary
branches or roots of the Mālūra tree indicate the presence of wealth below Is बिल्लपलासयो a form
of the Gen dual (=बिल्वपलाशयो)? The extent, nature and the depth also are indicated by the size,
juice and height of the tree
Page 106—*line* *6)* पजय- or पजर-पुरिस, perhaps a person who sits in the latticed topmost
cage or cabin of the ship and views things at a distance
cage or cabin of the ship and views things at a distance *26)* The two names जयश्री (p 104 8) and जयतुङ्ग here, refer to the same
Page 109—*lines* *26)* The two names जयश्री (p 104 8) and जयतुङ्ग here, refer to the same *35)* पढ, present participle Nom Sing
town Better read जुण्णसेट्ठिणो (see p 105 line 10) *35)* पढ, present participle Nom Sing *8)* This महासेन is called विजयसेन
Page 110—*lines* *7)* See above the note on p 96, line 5 *8)* This महासेन is called विजयसेन
elsewhere, see p 162 1 *9)* See p 92, lines 1 f
Page 111—*lines* *27)* सूत्रान्तर possibly refers to some canonical text 'जो ग परियाणइ to
परियाणइ' त्ति may be even a quotation it resembles the style of the *Ācarāṅga-sūtra* It is a सूत्र of
what is called the गतप्रयागत style Pt BECHARDASAJI informs me that this is traced in the आवश्यकसूत्र,
हरिभद्रीयावृत्ति, p 661 *30)* The Lion is called साधर्मिक *32)* Likewise जीवधर had given कर्णजाप to
a dying dog which consequently was born as god The एकीभावस्तोत्र of वादिराज refers to it in this
way प्रापद्दैवं तव नुतिपदैर्जीवकेनोपदिष्टैः पापाचारी मरणसमये सारमेयोऽपि सौख्यम् । कः सदेहो यदुपलभते वासव-
श्रीप्रभुत्वं जल्पञ्जाप्यैर्मणिभिरमलैस्त्वन्नमस्कारचक्रम् ॥ १२ ॥
Page 112—*lines* *4)* Read तुगाइ *6)* We have the शृङ्खलायमक here *9)* The descriptions in
prose on this page (lines 9-12, 14-19 and 21-24) are affected by Apabhraṃśa forms *21)* Here the
wild, if not wildly cruel, habits of the म्लेच्छs in the Vindhyan range are described The author has
given above, p 40 lines 24 f, a good list of म्लेच्छ people, and here he gives the description of a
typical म्लेच्छपल्ली in the Vindhya religion These people are called irreligious, and this picture shows
what the author means by religion *27)* The advent of summer is described
Page 113—*lines* *6)* Apabhraṃśa forms are found in the descriptive passages on this page,
see lines, 6 8, 10-12 and 21-24 *20)* Some metrical defect in the first line, वाउलिया? *29)* सावयगण
Nom pl?
Page 114—*lines* *8)* The elephants had enough evidence on their person that they had come
from a watery spot *23)* Here is reference to आयुःशास्त्र or आयुर्वेद
Page 115—*lines* *4)* The statue of Arhat is on the head of the Yakṣa Very often the image
of Pārśvanātha is found on the head of Padmavatī this idea is as old as Uddyotanasūri's time
In this context, Dr U P SHAH, Baroda, writes to me thus 'About your inquiry regarding the
earliest Yakṣa image having a Jina image on top, I must say that I do not remember any image prior
to about eleventh century But Yakṣī images with Jina on top are known from at least *c* sixth
century (A D), and you will find a bronze of Ambikā (*c* 6th century) illustrated as fig 14 in my
book, Akota Bronzes, published by the Government of the old Bombay State (by its Department
of Archaeology and Archives) In this context the following observations of Dr D SHARMA (*Rājasthān through the Ages*, Bikaner 1966, pp 395 6) may prove interesting 'We have scriptural
evidence too of the worship of the Yakṣarāja, Kubera Many images of this potbellied god have
been found in Rājasthān The image of Jaina Kubera from Bānsī (near Chitor) is of excellent
workmanship It depicts miniature figures of a Jina both in the crown and the head of the deity
(*Researcher* I, p 18)' *12)* First two verses have शृङ्खलायमक
Page 116—*lines* *9)* This is a reference to the लक्षणशास्त्र For a detailed conversation on the
recognition of the 'पदपद्धति' see the वसुदेवहिंडी, part I, pp 135 etc *17)* P reads अविलत्तिय for दुवईखडलय-
The metre is द्विपदी द्विपदीखण्ड is a joint metre
Page 117—*lines* *21)* Some forms show Apabhraṃśa tendency *27)* भूर्भुवःस्वः is the व्याहृति
with which the गायत्रीमन्त्र (namely तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि etc) is recited A Brāhmaṇa
could be distinguished or was characterised by this मन्त्र; otherwise he was just a beggar

Page 118—*lines* *6)* Here is a list of the पुरुषार्थs of this world, so here यशस् is substituted for मोक्ष *18)* Note the Apabhraṁśa forms *30)* There is शृङ्खलायमक in these lines

Page 119—*line* *29)* These are eight varieties of व्यन्तरs

Page 120—*lines* *4)* The metre is गीति *26)* अवश दसणा ?

Page 121—*lines* *1)* We have similes here based on श्लेष *4)* Rather 'विद्रुमहुरा च ? Note the Apabhraṁśa tinge in the prose describing the river etc *21)* This poetic description of रेवा is quite catching

Page 123—*lines* *7)* This context reminds of the parrot episode in the *Kadambarī* *14)* Compare *Kadambarī* (PETERSON's ed pp 33-34) especially the expression जीर्णासितभुजगभोगभीषण प्रसार्य वत्सल etc *19)* दट्ठूण Infinitive of purpose *22)* मयणमजुए is perhaps a short form (for domestic use) of मयणमजरी above *24)* विसाहिल, see above p 16 23 *29)* Some of these are the अनुप्रासs *33)* Are we to read राइणो जहा पिउणो 'महारायरिसिणो' etc ?

Page 124—*lines* *18)* सम्मेदसिखर and शत्रुजय were famous as holy places even in the time of Uddyotanasūri See p 80 above *28)* As usual, in such descriptions, we get some Apabhraṁśa forms We have शृङ्खलायमक *31)* Read with J वणमेहि

Page 126—ll 18 f The idea of a child being brought up in the herd of deer is not imaginary but a fact of experience My friend Shri D PUTTASWAMI, Mangalore, draws my attention to a cutting from an English magazine which deserves to be reproduced in this context 'Bedouins, hunting gazelle in the Syrian desert with the aid of a jeep, saw a strange 'animal' running with the herd On capturing it, the tribesmen were amazed to find it was a boy about 14 The lad was taken to an asylum at Damascus, where he is being taken care of by the doctors He can only mutter animal sounds and spends most of the time in the grounds completely naked He will eat grass and his only drink is water from an ice-cold mountain stream The lad runs amazingly fast, and until exhausted during the chase was able to outpace the jeep It is thought that he is a Bedouin boy, who abandoned by his mother in the desert, had in some strange manner been living with gazelle' The caption of the cutting is 'Real Life Tarzan', and the photograph of the boy is given

Page 127—*lines* *1)* मा पडिबंध करेसु is the usual canonical phrase *28)* Better read भणिय एणियाए लक्खिओ etc *30)* Rather पच्चालगा

Page 128—*lines* *3)* रुवलाइ presents some syntactical difficulty? *11)* Each line has 32 मात्राs If the verse can be split into 4 lines then the 2nd or the 3rd have the same pattern Are we to read जिणवयणए for पए जिणयद to suit the rhyme? *13)* Each line has 31 मात्राs, with a pause after 13 मात्राs and the third Caturmatra has five मात्राs The author calls it गीतिका *17)* Rather आयत for आयत्त To converse in देसीभाषाs was looked upon as a diversion

Page 129—*lines* *3)* The author shows that he is conversant with सामुद्रलक्षण In one verse, he outlines पुरुषलक्षण in Sanskrit, but in Prākrit, he gives elaborate details covering more than a page It is not unlikely that he is reproducing the details from some manual on that lore Dr NEMI CHANDRA SHASTRI, Arrah, informs me that these details about सामुद्रशास्त्र deserve to be compared with those in the वाराही संहिता for पुरुषलक्षण Chaps 68 9 and स्त्रीलक्षण Chap 70, and also बृहत्पराशरहोरा Chaps 75 and 81 Some items are common, but there are differences as well *26)* In this discussion which is mainly in gathās, there are a few अनुष्टुभ् verses, see lines 26, 29, p 130, line 27, p 131 line 11 *33)* Note हस्व is used perhaps he has a Sanskrit text before him

Page 132—*lines* *1)* We get some details about the विद्याधर clan here *14)* That is how gods, men and Vidyadharas are to be mutually distinguished *27)* We get here the description of the mode of worship

Page 133—*lines* *15)* It is interesting to note how both ऋषभ and धरणेन्द्र are being associated with the शाबरी विद्या

Page 134—*lines* *17)* Here is the etymology of इक्ष्वाकुवंश according to Jaina tradition From his two sons भरत > आदित्ययशस् and बाहुबलि > सोमयशस् started सूर्य and चन्द्र वंशs दृढवर्मन् > कुवलयचन्द्र belong to the latter तस्स [भगवओ] *25)* विजया-पुरी or -नगरी is reached after crossing विन्ध्य as well as सह्य by one starting from अयोध्या *26)* The first three verses are गीतिs All of them have शृंखलायमक *33)* Note the Apabhraṁśa forms here

Page 135—*lines* *6)* This विजयापुरी is located on the shore of the Southern Ocean, see also below 155 19 *21)* We get here some idea of the equipment of the caravan Cf Līlāvaī 1065 f

Page 136—*lines* 4) Sometime the following verse or verses repeat the idea contained in the prose above That seems to be the stylistic feature of the author 27) Obviously तेण (मिल्लेण)

Page 137—*line* 8) This idea of साधर्मिक has gone a long way to consolidate the Jaina Samgha consisting of monks, nuns, laymen, and lay-women

Page 138—*lines* 9) On पल्ली see, OTTO STEIN *Jinistic Studies*, p 19 10) सत्थाह Gen pl ? 31) A serious conclusion is reached through jocular or half-serious arguments

Page 140—*lines* 2) The Varnaka has some Apabhramśa forms 29) तारूव=तद्रूप

Page 141—*lines* 2) Uddyotana speaks more than once about पचमुट्ठिय लोय (see below 216 3) In this connection an observation of Dr R WILLIAMS (vide his thought-provoking paper 'Before Mahāvīra' J R A S April 1966) may be noted 'whilst the Śvetāmbaras hold that Rsabha pulled out his hair in four handfuls, the Digambaras prefer to say that his *loca* was accomplished in five handfuls (See *Śramana Bhagavān Mahāvīra*, V, part i, p 298)' This difference does not seem to be sectarian 5) This gives a good idea of what a प्रत्येकबुद्ध means in Jainism The equipments of a new monk are noted here

Page 142—*lines* 21) Here is a nice discourse on Dharma, its practice and objective The following details are available here The five Astikāyas, Jiva and Pudgala, and the resultants of their mutual relation, namely, the Seven Principles, जीव, अजीव, आस्रव, बन्ध, संवर, निर्जरा and मोक्ष are fully explained in §§ 233–34

Page 143—*lines* 4) Better read मज्ज विगहा णिद्दा 23) Perhaps पत्थड for पत्थर?

Page 144—*lines* 1) Better read सुहुम न बायर वा 29) Note the syntax of the sentence—एक्को मत्ती etc 30) Read अवलविऊण पाव सजोइय जोइय कालंतरविडवणा-मरण-फल

Page 145—*lines* 7) The metre is छित्तक or तोटक, having four सगण्s in each foot 9) Upon ग्राम etc, see OTTO STEIN *Jinistic Studies*, (Ahmedabad 1948) pp 3 etc 10) Note the syntactical looseness of the sentence, quite natural in speaking

Page 146—*line* 13) It is interesting to note how concessions in the code of good behaviour are given according to the ability of those who practise them

Page 147—*lines* 14) A nice description of the gathering of dark clouds and of the advent of rainy season 21) This is a विपुला गाथा 25) सज्जति is emended, but the original reading appears to have been सज्जति 'covered', or 'thatched' 27) Some forms are in Apabhramśa

Page 148—*lines* 3) Better read मा जाण णवब्भाइ 11) Indra-maha, Mahā-navami, Dipāvali and Baladevotsava appear to follow in succession after the rainy season See प्राचीन भारतीय लोकधर्म (Ahmedabad 1964) by V S AGRAWAL

Page 149—*lines* 6) The prose passage has शृंखलायमक and shows some Apabhramśa forms The trees mentioned here belong characteristically to the Western Coast, where obviously the विजयापुरी was located 14) Note पणि for पुण 21) Note the Apabhramśa forms

Page 150—*lines* 4) What a realistic sketch of the style of gossip of women folk carrying water! 8) कि तीए for कित्तीए is equally justified 18) It is a सव्व-चट्टाण मढ perhaps a residential school to which students from different parts of India have come, for instance, 1) लाट, 2) कर्णाटक, 3) मालव, 4) कान्यकुब्ज, 5) गोल्ल or गौण्य, 6) महाराट्ठ, 7) सौराष्ट्र, 8) ढक्क or टक्क, 9) सिरिअठ or सिरिअग and 10) सेंधव Śrikantha is the same as कुरुजाङ्गल See A MASTER BSOAS, Vol XIII, part 4, p 1009 See below the notes on pp 153 Mathas are well-known in the South 22) Note भाण, डोबिल्लिय, सिग्गड are forms of plays 25) Branches of learning studied व्याकरण, बुद्धदर्शन, साख्यदर्शन, वैशेषिकदर्शन, मीमासा, नैयायिकदर्शन, अनेकान्तवाद and लोकायत See A MASTER Ibid Jainism is covered by अनेकान्तवाद See *Annals* of B O R I, vols 48-49, p 247 f

Page 151—*lines* 7) Here are enumerated secular branches of learning, covering various arts, crafts and miraculous attainments Note the phrase 72 कलाs and 64 विज्ञानs, see above p 22, l 1 f 12) Here is a specific reference to pupils who were given solely to the study of Vedas 18) The language in which the lads from that residential school are talking is typically conversational Mid Indian possibly imitating the contemporary spoken idiom as distinguished from the literary styles known to us in Sanskrit, Prākrit or Apabhramśa For some annotations on this passage, see A MASTER· BSOAS, vol XIII, part 4, pp 1010 ff जाणिओ पयतो—the talk or conversation started पम्मुसइ Passive third p sing 19) It is interesting how pure Sanskrit words are retained as it is done in the present-day Modern Indian Languages गच्छहु 1st p pl of the

present धल्वल 'white', 'fair' Or is it धल्वल? तणए is a post position or its use See 'Note on Two Post positions of Late Middle-Indo Aryan *Tanaya*, *Resi* and *Resamm*i by L A SCHWARZSCHILD *Bhāratiya Vidyā* Vol XIX, Nos 1–4, pp 77 ff, Bombay 1962 *21)* There seems to be some pun either on भोजन or स्पृष्ट preferably on the latter वण्णि colloquial of वर्णय *23)* The termination °वात्तव्य seems to be affected by the following ते *24)* अम्वोपि=वयमपि? Like अत्थि, सति also seems to serve the purpose irrespective of person and number *26)* The remark of the prince clearly indicates that these (silly) boys have hailed from different parts of the country *(deśika)* and their chatter is inconsistent or disconnected

Page 152—*lines* *2)* यो वृत्तात is typically colloquial, compare in Marathi जो वृत्तान्त If one objectively analyses any speech of the educated people in any of the New Indo Aryan languages, it may not be much different, when judged from the point of view of literary languages like Sanskrit, Prakrit and Apabhramśa the admixture of Sanskrit words dropping of termination and syntactic lapses *4)* This is definitely colloquial, running parallel to the literary current known now as Apabhramśa *6)* सहियउ=सहृदय सहृदय छप्पण्णय or षट्प्रज्ञ is an adept in the recitation of gathas *7)* ग्वायी seems to be an imitation of colloquial pronunciation of गाथी or गाथा *8)* It is an Anustubh Obviously, it is a mangled form of some standard lines Dr H L JAIN draws my attention to the following verse from the *Pañcatantra* बुद्धिर्यस्य बल तस्य निर्बुद्धस्तु कुतो बलम् । पश्य सिंहो मदोमत्त शशकेन निपातित ॥ Many of the copperplate grants have a concluding line like this यस्य यस्य यदा भूमिस्तस्य तस्य तदा फलम् । *9)* The Anustubh has 32 अक्षरs while the स्कन्धक has 32 मात्राs (12+20) in a line, being more or less an extension of the gāthā पुच्छह is colloquial for पुच्छहु Apabhramśa allowed variation of any vowel for any vowel, plenty of it must have been there in the spoken dialect *11)* This is a Dohaka (14–12) or द्विपथक (4×3, –, 4, 4––), but somehow सुयति and वत्त do not rhyme The first two पादs have eight syllables that is how perhaps it is mistaken as a श्लोक *12)* पठ्हो possibly for प(ठ)ढ्हु *13)* It is a good gatha, only दृष्ट्वा should be substituted by दट्ठूण °रइयराओ and अहरो are in the Acc sing through Apabh °राउ and अहरु but really °राय and अहर in Prakrit There are some Sanskrit spellings *23)* Note दिट्ठा देसवणिए There were provincial traders characterized by their various provincial languages (देस भासा), which are to be distinguished from literary languages (like Sanskrit, Prakrit, Apabhramśa) On these verses see A MASTER BSOAS XIII–2, 1950, pp 413 15 *24)* Gollas are an itinerant tribe They tend cows and sell medicines etc They are akin to Ābhīras They are described as dark Their speech is illustrated by अड्डे or अरड, rather difficult to interpret *25)* Generally speaking Madhyadeśa is the territory bounded by the river Sarasvatī in Kurukṣetra, Allahabad the Himalaya and the Vindhya Here it refers to the central area of it, now a-days covered by Hindi of which तेरे मेरे आओ is a good ancestral specimen *26)* Magadhas are the residents of Southern Bihar the expressions एग ले or एश ले (from एसे ले) have a clear Magadhi stamp Nom sing in ए and र changed to ल *27)* अन्तरवद is the Doab between the Ganges and the Yamuna and it was a part of the Madhyadeśa कित्तो किम्मो must be from some predecessor dialect of Hindi The readings of P are किं ते किं मो(=वयम्) *28)* कीर refers to Kashmiris

Page 153—*lines* *1)* For इक्के J reads टक्के which refers to those who come from टक्क or the Panjab एहें=एह तेह=तेह 'here or there', or 'this or that *2)* Those who came from सिंधुदेश spoke 'चउडय मे' चउडय=nice? *3)* मारुए those who come from मरुदेश or Marwar 'अप्पां तुप्पां' remind one of Marwari *apam* we (incl) and Manjhi Panjabi *tupa* you (LSI) The author is not sympathetic in describing them *4)* गूर्जरs (a clan of that name) are described to be pious and diplomatic (संधिविग्रहनिपुण) spoke 'Oh that is not good Dr D SHARMA adds the following observation on Gurjara (*Rajasthan through the Ages* Bikaner 1966 p 110) 'In the Pratihara period (c 750–c 1018 A D) itself the earliest reference to the word, Gurjara is found in the *Kuvalayamala* of Uddyotana Suri written at Jalor, in 778 A D in the reign of the redoubtable Pratihāra ruler, Raṇahastin Vatsaraja On its p 153, we find the Gurjaras differentiated from the Saindhavas Lāṭas Mālavas and Maravas and described as devoted to *dharma* and clever in matters of peace and war (Members of a barbarian horde could hardly have received this high praise, and that this is not flattery inspired by the author's stay in the Gurjara country can be seen from the description by Yuan Chwāng who speaks of the king of Gurjara as "distinguished for wisdom, courageous, a deep believer in the law of Buddha and one who highly honoured men of

distinguished ability") Obviously, the differentia here is provided by the geographical location of these people If the Lātas, Saindhavas, Māravas, and Mālavas mean respectively, the people of Lāta, Sindh, Mārwār, and Mālwā, the word Gurjara should naturally stand for the people of the territory known as Gurjara And that a territory known by this name did exist can be seen from the description on p 282 of the same book which speaks of Śivachandra Gani's visit to Bhillamāla and also of his disciple Yaksadatta Gani whose disciples beautified the Gurjara-deśa with temples (*rammo Gujjaradeso jehi kao deva haraehim*) Not very far from Bhillamala, which was thus a part of Gurjara (not only according to Yuan Chwāng but also Uddyotana Suri) was Jalor, then ruled by Vatsarāja (ABORI, XVIII, p 137)" *5)* लाट covered major parts of the present Gujarat The forms illustrated have some resemblance with Old-Gujarati forms *6)* मालव is the territory round about उज्जयिनी The people there spoke 'भाउय भइणी तुम्हे' would mean 'you are brother and sister', if it makes a sentence Perhaps they illustrate some phase of Śaurasenī, if not of Prakrit in general *7)* Karnātaka people अडि पांडि मरे (or अद्दि पीडि रमरे) 'are not Kanarese, but reading *adi* (*metri causa*) the first two words are good Telugu for 'that go' The author is writing in the 8th century when major portion of the Telugu area was included in Karnataka, or their boundaries were not identical with the present ones, and the script was almost common *8)* ताइए, Tājikas, i e , Persians or Arabs, and their description is significant The words '*isi, Kisi, misi*' suggest Kiśmiś currants, but the three words seem to form the same phrase as in asi masi-kasi-vānijja etc' *9)* Kośala, the Kingdom with Ayodhyā as its capital, had two sectors, Northern and Southern The words '*jala, tala* are suggestive of the Chattisgarhi *jelā, telā* (acc of the relative and correlative pronouns), used in the area formerly known as Mahākosala' *10)* मरहट्ठे, those hailing from महाराष्ट्र दिण्णले and गहियल्ले correspond to Marathi past participles दिलेले and घेतलेले 'given and taken' The Prakrit model is obvious दिण्ण+इल्ल and गहिय+इल्ल As we are guided by literary specimens, which are after all limited, some margin has to be made for regional and dialectal variations (of the normal type) in the predecessor forms The Old-Marathi preserves a form दोन्हला 'given' found in the Pātan inscription of A D 1206 see, W DODERET The grammar of the Jñānesvarī, BSOS IV, part 3, pp 543-73, section 5 A form दोन्हलो is found in the ज्ञानेश्वरी also, Govt edition, अ १२-५३ *11)* The Āndhras uttered 'अटि पुटि, रटि' which may be intended for Telugu *adi, pondi randi* 'that, go, come' *12)* Here eighteen देशी भाषाs are referred to, but in the above verses the author has illustrated only sixteen A MASTER opines that the two missing Deśī bhāsās are possibly Odra and Drāvidī, as in the *Natyaśastra* अण्णाइय=अण्णाइए The prince sees there soms other people of the non-Aryan stock the Khasas, a mountain tribe, the Pārasas inhabitants of Pārs or Fārs, and the Babbaras who are often mentioned, but not indentified *16)* Measures of weight like पल, कर्ष, माष ann रत्ती are mentioned here The next verse presents some difficulty see below the marginal notes on it,

Page 154—*lines* *7)* Note the swift style *10)* Compare अगडदत्त story, 53-54 Rather पाडियाहोरणो *12)* The metre is प्रमाणिका (जरलग) or नाराच, the first line has four पादs, so also the second There is some internal rhyme रणत, झरत ect *14)* दिट्ठ त जयकुंजर is a good अनुष्टुभ् line *21)* Many of these ideas, almost in similar words, are found in the story of अगडदत्त, included in the com of देवेन्द्र on the *Uttaradhyayana sūtra*, see verses 59 ff

Page 155—*lines* *7)* Here we have पञ्च आश्चर्यs enumerated in the present context *29)* This story is found in the commentary of Devendra on the *Uttarādhyayana*, it is critically studied by R FICK in his *Eine Jainistische Bearbeitung der Sagar sage* Keil, 1888, also प्राकृत कथासंग्रह ed by Muni JINAVIJAYA, Ahmedabad 1921 *31)* पावइ Pass 3rd p sing , see also 156 1 where the usual पाविज्जइ is used Thus we get here a list of persons and supernatural sources consulted to know about the unknown

Page 157—*line* *19)* May be that these are quotations from some निमित्तशास्त्र, verses partially akin to these are attributed to the Angavidyā and quoted in the commentary of Devendra on the *Uttarādhyayanasutra*, see CHARPENTIER's Notes to his edition, p 311 (Uppsala 1922)

Page 158—*lines* *10)* With a view to making the context romantic, the author has depicted the hero more as a romantic adventurer than as a pious soul ordained by Karmas to reach Vijayāpuri for the spiritual enlightenment of Kuvalayamālā *14)* Here is a poetic description of a woman, from her foot-nail to the hair on her head—this mode of describing is seen in the

Ardhamāgadhi canon as well; see, for instance the description of queen Dhārinī in the *Aupapātika sūtra*, Sūtra 12 The description of Mahāvīra (Ibidem, Sūtra 16) however starts from the head and ends with the feet *25)* On the ten stages of मदनावस्था, the following verses from the story of अगडदत्त (in Devendra's com on the उत्तराध्ययन) are interesting निमुणिज्जइ पयडमिण भारहरामायणेसु सत्थेसु । जह दस कामावत्था होंति फुड कामुयजणाण ॥ ४१ ॥ i) पढमा जणेइ चिंत ii) बीयाए महइ संगमसुह ति iii) दीहुण्हा नीसासा हवंति तइयाए वत्थाए ॥ ४२ ॥ iv) जरय जणइ चउत्थी v) पचमवत्थाए डज्झई अंग । vi) न य भोयण च रुच्चइ छट्ठावत्थाए कामिस्स ॥ ४३ ॥ vii) सत्तमियाए मुच्छा viii) अट्ठमवत्थाए होइ उम्माओ । पाणाण य संदेहो ix) नवमावत्थाए पत्तस्स ॥ ४४ ॥ x) दसमावत्थाए गओ कामी जीवेण मुच्चए नूण । (compare also पउमचरिय 15 46 f) For a detailed enumeration of these from different sources, see R SCHMIDT: Beiträge Zur Indischen Erotik, pp 124 f, Leipzig 1902

Page 159—*lines* *18)* The line कुवलयमाला etc has some metrical ring in some parts *29)* The author has not given earlier any indication of these detailed activities of Kuvalayamālā

Page 160—*lines* *9)* This context reminds one of सिंहकुमार and कुसुमावली in the *Samarāiccakahā*, 2nd Bhava राजहंसिका is present in both the places Haribhadra introduces her in a painting and here engraved or cut on a भूर्जपत्र *18)* Compare अहिणवदिट्ठुणट्ठ etc and the द्विपदी lines below with similar verses in the समराइच्चकहा II, p 72 JACOBI's edition *22)* अवरलिवी, some different script, other than ब्राह्मी On some details about लिपि, please see H L JAIN भारतीयसंस्कृति में जैन धर्म का योगदान (Bhopal 1962), pp 286 ff, A NAHTA जैनागमों में उल्लिखित भारतीय लिपियाँ, एव इच्छालिपि in the नागरी प्रचारिणी पत्रिका, 75, 4, 343 f, also his सांकेतिक महाराष्ट्री लिपि का एक ग्रन्थ, कल्पना, January 1952 *24)* The metre is द्विपदी, which is called दुवइखडलय The second line is slightly defective

Page 161—*lines* *1)* Elsewhere he is called महासेन, p 110 8 *3)* The structure is that of a gathā, but the ring is slightly different *16)* Description of the morning *18)* This is a विपुला गाथा, so also the next

Page 162—*lines* *3)* These are the practices of propitiation for getting a child *9)* Kuvalayamālā is dark in complexion *21)* Here is a discourse on what is *heya*, *upādeya* and *upekṣaṇīya* with reference to this and the next world

Page 163—*line* *14)* He is a विद्याधरश्रमण, so he flies

Page 164—*lines* *3)* The string of similes adds a grace to the simple style, see also line 8 below, and lines 7 ff on p 165 *11)* Rather महामोहपायारेण

Page 165—*lines* *1)* See p 158 4 *17)* These hyperbolic expressions show the author's mastery over expression *27)* See notes on p 158 25

Page 166—*lines* *16)* These gathās are of the Vipulā type *32)* Strings of such similes evidence that Uddyotana is adept in his ideas and expressions

Pgae 167—*line* *1)* The author says 'लोए सुणीयइ' because he does not accept the theory of creation Compare शाकुन्तलम्—अस्याः सर्गविधौ प्रजापतिरभूत् etc

Page 168—*lines* *8)* This context reminds one of the समराइच्चकहा II, p 65 (JACOBI's ed) *11)* J °रेहिर but P °रेहिरा *23)* Very often the use of कि in this text is a forerunner of Marathi की

Page 169—*lines* *3)* The box for betel leaves has the shape of fish with golden wings *12)* The advent of the cold season is being described A string of short sentences giving significant colour-strokes in a descriptive picture is a speciality of Uddyotana *21)* Compare पञ्चतन्त्र I *26)* Some forms are in Apabhraṁśa, also in 33 ff on the next page *33)* Those who scorched themselves with five fires are qualified as Mahāmunis

Page 170—*lines* *7)* These astrological details need scrutiny, especially with regard to their source *12)* The लग्नमुहूर्त is coming at night, as is the custom in some parts of India *21)* Pre-wedding preparations in the palace are being described

Page 171—*lines* *3)* There is a description of the Wedding of सिंहकुमार and कुसुमावली in the समराइच्चकहा II, pp 74 ff *11)* Compare the four मण्डलs with समराइच्चकहा, p 80 *18)* These four verses are in a समचतुष्पदी metre, called संकुलक, each line of which has 16 मात्राs (6, 4, 4, 2) From the second verse onwards, the lines are interlinked with शृङ्खलायमक

Page 172—*lines* *4)* Note how a long passage, quite a nice one, is absent in P *10)* There is a slight metrical defect which can be removed by reading मुयइ for मुचइ, so also in 12 where the emendation is suggested, or अवर्णेहिंहो *15)* This passage is found only in one of the Mss *18)* चोरि Gerundive form, cf Kannada forms like *madi* *28)* दुण्णिप्पउ is not recorded in the PSM

Page 173—*lines* 8) The expression अणायसील etc is really out of place, because they are now husband and wife, the whole atmosphere, therefore, is a bit artificial though quite catching and romantic 17) Either the whole episode is a later addition, at a second thought, or we need here a sentence तओ णिग्गओ सहीसत्थो । Once the friends had gone out (p 172 4), but they were again called in to arbitrate this dispute The context does not suffer, even if this episode is omitted 25) सह+आपीता=सहाविया? 32) विजया is situated right on the sea shore, and its southern fort-wall is washed by the waves of the ocean 35) Read करयलुक्कतमाणमीणय

Page 174—*lines* 7) Here is a दण्डक in four lines each line opens with 6 ल and a number of रगण (— ∪ —), so it may be called in general उत्कलिका or in particular प्रचित (as defined by some) 14) The metre is सनुलक, see the note on p 171 18 20) These विदग्ध are also known by the name छप्पण्णय or षट्प्रज्ञ 21) (1) प्रहेलिका is a 'riddle or conundrum' thus defined in the *Kāvyādarśa* (III 97) which enumerates sixteen sub types of it क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे । परव्यामोहने चापि सोपयोगा प्रहेलिका ॥ Bāṇa mentions it—कदाचिद् अक्षरच्युतक-मात्राच्युतक-बिन्दुमती-गूढचतुर्थपादप्रहेलिका-प्रदानादिभिर्वनितासमोगासुखपराङ्मुख (ed PETERSON, Bombay 1900, p 7, line 22, see his notes on the same, especially the extracts from the com) See also Dr P V KANE's notes on the *Sāhityadarpaṇa* I 2, p 23 f (Bombay 1951) The *Kamasūtra* (I 3) puts it as one of the कलाs The reading (2) गूढाओ is uncertain, P reads instead चूलाओ Is it गूढाओ? (3) अतिमक्खराओ=अन्त्याक्षरिका, which is also known as प्रतिमाला On this see P K GODE The history of the Art of capping verses, in the *Dr S K Belvalkar Felicitation Volume* (Delhi 1957), pp 169 74 These three, according to Uddyotana, are quite popular, current even among the cowherd boys 25) (4) बिन्दुमती—According to the definition given by the author the last syllable also should have been an alphabet PETERSON in his notes, referred to above, gives an illustration which has *bindus* in the first and the last syllables

Page 175—*lines* 3) सप्परियासु? (5) The name of this riddle is अट्ठ° or अट्ठाविइओ The first line gives a clear definition of this 4) This line and the illustrated verse are in Sanskrit 10) (6) प्रश्नोत्तर of which so many alternatives or varieties are known, arising out of grammatical or dialectal etc variations See Hema *Kāvyanuśasana*, v 4 (Bombay 1938) p 323, especially the *Viveka* 14) By प्राकृत the author has the standard dialect (either माहाराष्ट्री or शौरसेनी) in view that is why he mentions also अपभ्रंश, पैशाची and मागधी 15) गूढुत्तर is an important variety of प्रश्नोत्तर which is illustrated by Haribhadra also in his समराइच्चकहा pp 610 f 21) (7) पट्टठ (=स्पष्टार्थ or पृष्टार्थ?) 23) The author is using some explanatory words in Sanskrit क प्रजापतिरहिष्ट etc is a good श्लोक, with three pādas in Sanskrit and one Prākrit

Page 176—*lines* 1) (8) अक्षरच्युतकम् is illustrated in the Notes of PETERSON referred to above thus अक्षरस्य वर्णस्य च्युतिर्यत्र तदक्षरच्युतकं यथा—कुर्वन्दिवाकरश्लेष दधच्चरणडम्बरम् । देव यौष्माकसेनाया करेणु प्रसरत्यसौ ॥ अत्र करेणुपदात्ककारच्युतौ द्वितीयार्थप्रतीति । 4) (9) मात्राच्युतकम् is thus illustrated in the Notes of PETERSON referred to above मात्रायादच्युतिर्यत्र तन्मात्राच्युतकं यथा—मूलस्थितिमध कुर्वन्मानैर्जुष्टो गताधरे । विट सेव्य कुलीनस्य तिष्ठत पथिकस्य स ॥ विटपदादिकारमात्राच्युतौ वटस्यार्थस्य प्रतीति । See also Hemacandra's *Kāvyanuśasana*, v 4 (Bombay 1938), p 315 6) (10) बिन्दुच्युतकम् 9) (11) गूढचतुर्थपादम्, *Kāvyānuśāsana* p 323 13) (12) भणितव्यता—what is intended to be said is not apparently said 15) (13) हृदय-गाथा or -गाहा, हृदय seems to indicate the central theme 17) (14) पोम्ह=पद्मम् The *Kāvyānuśāsana* (p 321) *Viveka*, illustrates what is called पद्मबन्ध, certain syllables being arranged in the lotus One author gives two illustrations 21) (15) गाथार्धम् In both the gathās the second half is identical 25) (16) सविधानकम् The prose lines explain the significance, णरए as well as णरए (=अरे पुरिस ए तए त्ति) 30) (17) गाथाराक्षसम् The idea underlying this is explained in line 31 32) (18) प्रथमाक्षररचितम् The first letters of the four quarters of the Gāthā are meant

Page 177—*lines* 1) Better combine the readings of both J and P, and read thus with a little emendation 'दासो ह ते' त्ति कामयतेण 2) छप्पण्णय=षट्प्रज्ञ See my paper on the छप्पण्णय-गाहाओ in JOR, vol XI, 4, Baroda 1962 15) विजयापुरी is on the shore and close to the forest 28) Here is a catching discourse on Samyaktva, religious faith or spiritual conviction, which is a shelter and safety to the soul in Samsāra It is likened here to 'a plank in the sea', 'a caravan in the forest', 'a track in the thicket', 'a lake in the desert', 'food in famine', 'fire in winter', 'the wish giving jewel for the poor', 'a supporting branch in a rushing stream', 'armour on the battle field', 'sun in darkness', 'a lake in the burning forest', 'a supporting branch on a precipice', etc

Page 178—*lines* *25)* The similes are quite effective *32)* The author has a fund of useful information from which he draws suitable illustrations, and his discourses carry a great effect on the minds of his readers and hearers

Page 179—*lines* *7)* Read जल्प for जलण *11)* उ in some of these words may stand for short ओ *19)* Better जियाण for जियाय

Page 180—*lines* *24)* That gives some ideas of the preparations of the Journey to the east *31)* This context reminds of Śakuntalā who takes leave of trees etc in the fourth Act of अभिज्ञानशाकुन्तलम्, IV 8 ff

Page 181—*lines* *16)* Here कुवलयमाला is taking leave of domestic birds and beasts *25)* Here are the rituals before the प्रयाण

Page 182 *line* *6)* Here follows a poetic appreciation, in comparison and contrast, of prince Kuvalayacandra and princess Kuvalayamālā, by themselves and in relation to others

Page 183—*lines* *19)* विजयापुरी is obviously different from जयन्ती पुरवरी *24)* Here follows an exposition of good and bad शकुनs, perhaps from some शकुनशास्त्र

Page 184—*lines* *10)* Compare पउमचरिय, 94 35-36 *25)* On his way back from Vijayāpurī the prince first crosses the Sahya mountain *28)* The monk is neither a Tāpasa nor a Tridandin His three characteristics are (i) The hair on his head is pulled out lately, (ii) he is wearing white garments, and (iii) he has a bunch of feathers in his hand, apart from his captivating appearance *33)* As his eyes are winking and his feet touching the ground, he could not be a god, but he is a विद्याधर who has recently entered the order of monks

Page 185—*lines* *8)* Lata deśa is said to be known for Deśabhāsās *18)* Here is introduced a screen or scroll on which the संसार चक्र is painted *21)* Here follows an attempt to present various sketches from this world, of persons showing their activities and the consequences to which they are subjected here and elsewhere *27)* A king with his activities *32)* The robbers and the robbed

Page 186—*lines* *6)* The cultivator and the head of the family, their minor and major sins *18)* The plight of the family-members on the death of the head of the family

Page 187—*lines* *6)* In this paragraph the amorous enjoyments of the couple and their consequences are described *20)* Singer, wrestler, wealthy, learned, ascetic, archer, a woman in delivery pains etc are depicted in this para

Page 188—*lines* *8)* Wedding and the stages, child to old man, both happy and unhappy, are depicted in this para *20)* A king, a greedy sea-farer, a fisherman, a trader, pious men etc are sketched in this para *31)* Hereon follows a sketch of the animals, killing each other with natural antipathy, eating one another for food, and they are all suffering under the sway of *rāga* and *dveṣa*

Page 189—*line* *18)* This para depicts the scenes from hell

Page 190—*line* *14)* Hereonwards the मोक्ष is sketched, and the effect of all these scenes on Bhānu

Page 191—*line* *1)* This episode gives some glimpses of the contemporary vocations and ways for earning livelihood and wealth

Page 192-3—*line* *27)* Hereonwards we get symbolically spiritual interpretation of agriculture (*l* 27), tending cattle (*l* 29) seafaring (*l* 33) mining (p 193, *l* 2), carrying merchandise (*l* 4) begging (*l* 6), gambling (8), fighting (12) wrestling (14) miraculous eye-paint (15), managing a demon (18) miraculous spell (20), and winning divine favour (22)

Page 194—*lines* *1)* Better जो एत्थ उज्जाण वट्टइ सो तुम । *18)* Here we get some information about initiation into the order and equipments of a monk *33)* The imagery of the morning twilight is very nicely put

Page 195 *lines* *12)* Here we are introduced to Dhātuvādins, alchemists, who are busy in converting baser metal into gold *20)* Read मूसा अतोक्कत धाउ रसा । *25)* Here some glimpses of the technique of alchemy are available *29)* सुव्व and तव are synonyms *30)* नरेन्द a charmer, magician

Page 196—*lines* *2)* नरेन्द्र has a double meaning, a king, and also a magician *5)* किं अत्थि [अह्व for अहवा] रसवद्धो । वि उक्करिसो it is a metrical unit *32)* जोणीपाहुड is the name

of an ancient text, see, for some details about it, J C JAIN प्राकृतसाहित्य का इतिहास pp 673 etc,
also *Anekānta*, vol II, pp 485 f

Page 197—*lines* *6)* Rather जोणीपाहुडम्मि भणिय, see p 196, line 32 above, for a similar
reference to जोणीपाहुड Or whatever the Sarvajña has preached in this respect is जोणीपाहुड itself
20) That indicates the great authority of the जोणीपाहुड *21)* क्षत्रिय is used for the plural
29) What are known as Dhatuvādins in common parlance have three specific classes क्रियावादिन्
नरेन्द्र and धातुवादिन् They are further defined and explained

Page 198—*lines* *7)* Here the morning is being described *11-12)* These two verses show,
with vowel-grade variation here and there, 24 (11-13) मात्राs in each line, and the pattern may be
called अवदोहक Better read चक्कायए with J *13)* This is a gathā *18)* These three Sanskrit
verses are in the अनुष्टुभ् metre *23)* Here we get some idea of his, or of any prince of that time,
travelling paraphernalia *27)* Read उच्छलिएं or उच्छलिए हलबोले

Page 199—*lines* *17)* Are we to read ढ ढ for डड्ढ? *28)* Here is a वर्णक of the town
decoration

Page 200—*lines* *8)* The ceremony of यौवराज्याभिषेक is described here in this paragraph
In this context, please note the observations of Dr D SHARMA (*Rajasthan through the Ages*
Bikaner 1966, p 314) "No book gives a description of the Yuvarāja's rights and duties A fond
father must have left much to his son (See the *Upamitibhava prapañchākatha* pp 237-238,
Tilakamañjarī pp 93, *Kuvalayamālā* p 200) By giving him an impressive coronation, attended
by all the influential sections of the society, he tried to ensure his peaceful accession and mostly
succeeded in his objective Led by the ruler, the Mahasāmantas shouted, 'Victory to the
Yuvarāja", as they poured on him scented water from gold pitchers, interspersed with auspicious
articles like tender shoots of leaves, lotuses and other flowers (*Kuvalayamālā*, p 200) And
further solemnity must have been added to the accession by various ceremonies The minimum
age at which a Kumāra was made a Yuvarāja, probably, was 16 years It was not necessary
that he be 25 years old, as assumed by some writers on Ancient Indian Polity' *11)* जोक्कारिओ=
जउकारिओ=जयकारित

Page 201—*lines* *16)* This indicates how कुलधर्म (in which the कुलदेवता played an important
rôle) was important *21)* That is how the same mother deity gets different designations or names
under different contexts *28)* मात्रा and वर्ण(क) refer to written symbols for vowels and letters
(in general) Possibly -वण्णय stands separate and without case termination It is a good descrip-
tion of a palm leaf Ms The leaves (lit the bunch of leaves) are as long as the wooden boards
(पट्टान्त, or even पट्टान्त), between which they are packed The script is ब्राह्मी, and the letters
which are inscribed on palm-leaves are covered with the fluid or powder of मरकत

Page 202—*lines* *1)* This paragraph summarises the fundamentals of the Dharma which the
Kuladevatā has given to him in that Mss Mokṣa or Liberation is achieved through *darśana*
jñāna and *cāritra* The five Vows Ahimsā, Satya, Asteya, Brahmacarya and Aparigraha are to
be practised All beings, like oneself, yearn for *sukha* and dread *duḥkha*, so one should be kindly
and friendly to all the beings, both *trasa* and *sthāvara*, treating them all like oneself Mind
speech and body must be duly disciplined for proper behaviour, and one should lead an austere
life cultivating qualities like *kṣamā* etc The passions should be subdued without any pretence,
and ultimately one should give up the world, plunged in study and ever intent on Jina who is
free from *rāga* and *dveṣa* It is thus that the self is realised This Dharma gives the fruit of
Mokṣa and is the source of all happiness *12)* Amitagati's Sanskrit counterpart runs thus—
सत्त्वेषु मैत्री गुणिषु प्रमोदं क्लिष्टेषु जीवेषु कृपापरत्वम् । माध्यस्थभावं विपरीतवृत्तौ सदा ममात्मा विदधातु देव ॥
All these go back to a Sutra of Umāsvāti—मैत्रीप्रमोदकारुण्यमाध्यस्थ्यानि च सत्त्वगुणाधिकक्लिश्यमाना-
विनेयेषु । त० सू० ७-११ *17)* जय=जे *33)* दिक्खा, initiation rather than renunciation

Page 203—*lines* *1)* Dharma, as an allround socio-religious organisation, needs at least the
following constituents an object of reverence, scripture, teacher and a group of followers But
often *dharma* is used in a limited sense also, and it means, some ritual, some belief, some cult,
some tenet, some tradition, some custom and so on It is in this limited sense that the author is
presenting different *dharmas* which the king rejects one after the other, because they do not tally
with what the Kuladevatā has given to him in the scriptural Ms It is better that we read

अम्हवउ, cf Konkani, आमचो, agreeing with धम्मो 21) What the religious teachers are going to state is धर्मविशेष, and not Dharma as a whole or in its entirity 23) This corresponds to the Buddhistic view, stated possibly in contrast to the Jaina view which is given in that text by the Kuladevatā 27) The two view-points, given in lines 27 and 31, look apparently alike that may be the reason why J omits the first and P omits the second Both of them have the Sāmkhya terminology as their basis The first is specifically attributed to Tridandins but the second is stated anonymously 35) Equating Krsna with Paramātman, this verse echoes many bits from the भगवद्गीता—see, for instance, VI-29, 31, XIII 16, 27, XVIII-20 etc Compare also the *Śvetāśvatara* VI 11—एको देवः सर्वभूतेषु गूढ etc Cf सूयगड 2 6 47 Also the verse एक एव हि भूतात्मा भूते भूते व्यवस्थित । एकधा बहुधा चैव दृश्यते जलचन्द्रवत (सत्यशासनपरीक्षा § 6)

Page 204—*lines* 3) In lines 3 and 5, Brahmanical sacrifices are put forth as the religious practices 9) See the variant line in P 11) Here the case for वानप्रस्थाश्रम is being pressed 13) See how lines are improved upon in one or the other Ms 15) Dana is the highest *dharma* of the house-holders 18) P omits lines 18-21 and J omits 22 25 Their contents are such as to induce one to argue that they are alternative passages or both can have a legitimate place in the text In the first view, the term अद्वैत is being understood in a different context In line 22, are we to read स दृइत वाय-(स द्वैतवाद)? 27) This is a typical case of devotional dedication carried to extreme some such cases are reported even to day, and social reformers are up against them 31) This is self immolation in fire or water as a part of religious end Such practices are reported at various localities see K K HANDIQUI *Yaśastilaka and Indian Culture*, pp 391 f, especially foot note 6

Page 205—*lines* 1) एव बालय-मरण would have been more suited for Jaina terminology 3) The king, while rejecting this view is putting forth the Jaina view, which is prescribed primarily for monks these are socially beneficial acts which involve अल्पारम्भ inevitable in the case of a layman सावद्यलेशो बहुपुण्यराशो । 5) Note the alternative line given by J, which is less popular in expression 6) On this point, the author has expressed himself more than once earlier internal purity by removing Karmic dirt is more important than outward cleanliness achieved by bathing in holy waters or at holy places 9) The alternative verse of J is quite dignified 11) Here is a case made for Varnaśramadharma in refutation of which, the Jaina definition धम्मो वत्थुसहावो is stated 15) Building of temples for the worship of god is accepted by both but the king raises the point 'which god? 19) The reference is possibly to an image of man (representing some god?) made of earth is to be created and some *mantras* are to be repeated before it with a view to burn one s sins 23) Dhyana as means of Moksa, is accepted, but the king wants it to be accompanied by *tapas* austerities, *śila* rules of good behaviour, and *niyama* self imposed restrictions 27) Obviously the king means that विनय should be shown to those who are deserving, but not to ब्राह्मण simply because they are elderly etc 31) This is the patent view of the नास्तिक school 35) This refers to giving gifts to Brāhmanas

Page 206—*lines* 3) This seems to be the view of Kārunikas 'who also according to Vacaspati Miśra were one of the Śaiva sects As the name Kārunika, however, alternates with that of Kāruka siddhantins in the commentaries of the *Śankara bhāṣya* on the *Brahmasūtras* and the Kalamukhas in the commentaries of Rāmanuja and Keśava Kāśmirin, the three terms, Kārunika Kāruka and Kālamukha can probably be equated (*Rajasthan through the Ages*, Bikaner 1966 pp 412 13) 7) No one has any right to kill any one on any pretext—that is the stand of the king 9) The point at issue is not clear 11) This is an interesting view that the पंडर भिक्खु wants to avoid all animal products treating them on par with flesh Haribhadra also refers to them and their view (*Samarāiccakahā*, pp 552 53, ed H JACOBI Calcutta 1926) On the exact meaning and identification of पाण्डुर भिक्षु see B J SANDESARA A Note on the word Śveta-bhiksu, *Journal* of the Oriental Institute, XVI, No 2, pp 120 f These ascetics possibly besmeared their bodies with ashes, and hence called so Early tradition identifies them with Ājīvikas In this connection see N SHASTRI Development of Religion in South India, Longman's Publication 1963 p 115 Pandara seems to be a non Brahmin temple priest 19) The *Hitopadeśa* (1-183) has a verse like this—येन शुक्लीकृता हंसा शुकाश्च हरितीकृता । मयूराश्चित्रिता येन स ते वृत्तिं विधास्यति ॥ The king makes it plain that Karma is only another name of Vidhi 27) Iśvara, as the guiding

force behind human activities, is rejected by the king The author of the *Rajasthan through the*
Ages (Bikaner 1966), pp 396 ff has some comparative observations on these religious tenets and
rites *33)* There are many people who are capable of discriminating between Dharma and
Adharma—that is how and why some people practise renunciation *35)* Knowledge is considered
to be more important than good behaviour This may be an attack against some Sāmkhya
followers See K K HANDIQUI *Yaśastilak and Indian Culture* (Sholapur 1949) p 229

Page 207—*lines* *3)* This is the Jaina doctrine according to which one should abstain from
five sins and adore Arhat as deity This tallies well with what was written in the Ms given by
the Kuladevatā *9)* Every one is free to practise the religion professed by him, whether it is or
is not acceptable to the king *11)* Dharma is based on the Āgama which constitutes the words
of an Āpta who is free from *rāga* and *dveṣa* etc (line 14) Samantabhadra's description of आप्त is
helpful in this context (रत्नकरण्डक ५-७) आप्तेनोत्सन्नदोषेण सर्वज्ञेनागमेशिना । भवितव्य नियोगेन नान्यथा ह्याप्तता
भवेत् ॥ क्षुत्पिपासाजरातङ्कजन्मान्तकभयस्मया । न रागद्वेषमोहाश्च यस्याप्त स प्रकीर्त्यते ॥ The knowledge of
Āgama is inherited, like the throne, through a succession of Teachers Why the Āgama is
authentic and authoritative is explained in lines 25 26 *31)* Note the distinction between कुलधर्म
and मोक्षधर्म

Page 208—*lines* *1)* In this paragraph the prince reviews his career upto this time
22) When a monk says धर्मलाभ it is only a blessing Compare in this context the other expression
सद्धर्मवृद्धिरस्तु more current in the South than in Gujarat

Page 209—*lines* *9)* Here we get some details of the दीक्षाविधि *16)* This is from the
उत्तराध्ययनसूत्र III 1 This and the next paragraph explain fully this verse *18)* This is a detailed
explanation of what is known as युगशमिलादृष्टान्त which illustrates how rare the human birth is
On the rarity of human birth, Mātṛceta gives a similar illustration in his *Adhyardhaśataka* सोऽहं
प्राप्य मनुष्यत्व ससद्धर्ममहोत्सवम् । महार्णवयुगच्छिद्रकूर्मग्रीवार्पणोपमम् ॥ ५ ॥

Page 210—*lines* *1)* Here follows the उपनय, explanatory application, of the दृष्टान्त noted
above *12)* Even if one is born as a man, to belong to a worthy family etc and to get Jina-
dharma are something equally rare Compare उत्तरा० III 1 X 4 ff That Jina dharma is rare is
nicely explained with a number of apt similes

Page 212—*lines* *1)* एव च तस्स मुणिणो has a metrical ring The Danda should be put after
कालो, and not after कुवलयचदस्स *6)* The author explains how one's Karmas are all powerful and
how their consequences are certain and cannot be escaped *10)* A philosophical attitude like this
that one is responsible for the consequences of one's own thoughts, words and acts definitely
enables the individual to behave better and supplies a stable base for the moral balance of the
society This is really to the credit of the Jaina teachers that they have been able to evolve a
philosophy of conduct uninfluenced by any reliance upon Super natural intervention or guidance
32) Uddyotana stands almost unparallelled in this peculiar style of presenting a string of short
and effectively varied sentences and clauses

Page 213—*lines* *7)* युवराज is *de facto* entrusted with the powers of the king of course, the
context may not allow us to generalise about the contemporary practice *14)* Hereonwards is
expressed a genuine yearning for adopting the life of renunciation characteristic of a Śramaṇa or
Jaina monk *23)* This shows how renunciation even during boy hood was lauded at the time of
Uddyotana, to-day, however, though now and then practised, it is not looked upon with favour
by the society in general

Page 214—*lines* *6)* Some of the similes are quite catching *13)* In the view of the author,
it is never too early to adopt *śrāmaṇya* perhaps boy-hood is better suited for its adoption
16) The two verses, one in line 16 and the other in line 18, are parallelly drafted What is true
of Sūrya is also true of the Jina sūrya *20)* It is a prayer in Sanskrit and the metrical form is
अनुष्टुभ् Ratnaprabha's Sanskrit Digest reads शोक for मोग *24)* See above p 183, line 13 f
31) The Sanskrit text (p * 72 7) rightly renders the last pāda thus—धर्मस्य दर्शिता गतिः ।

Page 215—*lines* *12)* The normal form of blessing is धर्मलाभ *29)* ए is possibly a contrac-
tion of एव or एवं

Page 216—*lines* *4)* A गच्छ was assigned to him It obviously means a party or group of
monks organised for विहार or tour, see also line 6 below *22)* They are called गुणार्णव

Page 217—*lines* *10)* Note the Mas Nom sing in ए *21)* Here the setting of the Samavasaraṇa of Mahāvīra is comparatively simple only three items are mentioned—प्राकारत्रय, धर्मचक्र and रत्नतोरण *28)* Here निव stands for भाग, naturally the reading निव भाग gives better sense Mokṣa is the real shelter and that is reached through Samyaktva (Cāritra or Kiriyā?) Jñāna and Darśana Samyaktva is variously explained here We can suitably read सम्मत्तणाणकिरियाविहूण etc *29)* Here सम्मत्त, णाण and दंसण are mentioned (also at line 13, next page), elsewhere सम्मत्त and दंसण mean the same, and the third item is चरण, किरिया or चारित्त May be that चारित्त is being partly included under सम्मत्त

Page 218—*lines* *10)* Here the characteristics of a सम्यग्दृष्टिजीव are being given Compare सर्वार्थसिद्धि on the त० सू० I 2—तत् [सम्यग्दर्शन] द्विविध, सरागवीतरागविषयभेदात् । प्रशमसंवेगानुकम्पास्तिक्याद्यभिव्यक्तिलक्षण प्रथमम् । आत्मविशुद्धिमात्रमितरत् । *11)* See the discussion of the भावनाs, or the attendant clauses of the व्रतs in the तत्त्वार्थाधिगमसूत्र, VII, 11—मैत्रीप्रमोदकारुण्यमाध्यस्थानि च सत्त्वगुणाधिकक्लिश्यमानाविनयेषु । *16)* Compare त० सू० VII 12—जगत्कायस्वभावौ वा संवेगवैराग्यार्थम् । *21)* Here are being explained the दोषs or अतिचारs of सम्यक्त्व, compare त० सू० VII 23—शङ्काकाङ्क्षाविचिकित्सान्यदृष्टिप्रशंसासंस्तवाः सम्यग्दृष्टेरतिचाराः । Pūjyapāda raises the point how they could be just five when elsewhere they are enumerated, in their negative aspects, as eight limbs of सम्यक्त्व, see the *Ratnakaraṇḍaka-Śrāvakācāra* 11-18 *31)* These pithy instructions summarise more or less, what is discussed above

Page 219—*lines* *4)* By saying णय दंसण रयण, the author takes सम्यक्त्व and दंसण to be identical *7)* Jñāna must be backed by Darśana and Caraṇa *8)* Better उवरणा with P *13)* Here we get the basic justification of the doctrine of Ahiṁsā *17)* Hereonwards we get some apparently 'flimsy' arguments to defend or justify हिंसा, some of them are interesting in view of the basic philosophical or moral approach *29)* Cf त० सू० VII 3—प्रमत्तयोगात्प्राणव्यपरोपण हिंसा । *30)* Cf सिद्धसेन (in his द्वात्रिंशिका)—वियोजयति चासुभिर्न च वधेन संयुज्यते, शिव च न परोपमर्दपुरुषस्मृतेर्विद्यते । वधायतनमभ्युपैति च पराश्न निघ्नन्नपि त्वयायमतिदुर्गम प्रशमहेतुरुद्योतित ॥ ३-१६

Page 220—*lines* *1)* The first महाव्रत is duly observed by one who adopts the five समितिs, but the list of the so-called Samitis here combines two items, known as भावनाs and समितिs elsewhere—वाङ्मनोगुप्तीर्यादाननिक्षेपणसमित्यालोकितपानभोजनानि पञ्च । त० सू० VII 4 and ईर्याभाषैषणादाननिक्षेपोत्सर्गाः समितयः । Ibid IX 5 See also the *Ācāraṅga* Book II, Lecture 15, i *9)* Here the second vow मृषावादविरमण is defined and its consequences here or elsewhere are explained *11)* अलीकवचन is of three kinds सद्भावप्रतिषेध अर्थान्तरभाषण and निन्दा which are duly defined *19)* Truth must serve, and is subordinated to Ahiṁsā *23)* It is to be guarded by five भावनाs which are explained hereafter The त० सू० mentions them thus क्रोधलोभभीरुत्वहास्यप्रत्याख्यानान्यनुवीचिभाषण च पञ्च । VII 5 *27)* Better इहलोयाजीव The seven kinds of fear are thus enumerated इहपरलोयत्ताण अगुत्तिमरणवेयणाकस्सा । सत्तविह भयमेद निद्दिट्ठ जिणवरिदेहि ॥ see Subhacandra s Sk com on the *Kattigeyānuppekkhā* (Agas 1960) p 232 *30)* Hereonwards अदिण्णादाणविरमण is explained *32)* That is the rationale of this vow much the same as in the case of Ahiṁsā

Page 221—*lines* *1)* The third महाव्रत is guarded by five Bhāvanās, which agree more with the enumeration in the *Ācaraṅga* II 15, iii p 206-7 (JACOBI s Translation) than with the one in the *Tattvarthasutra* which runs thus शून्यागारविमोचितावासपरोपरोधाकरणभैक्ष्यशुद्धिसधर्माविसंवादाः पञ्च । VII 6 *9)* The fourth महाव्रत is मैथुनविरति or ब्रह्मचर्य The characteristics and consequences of sexual pursuits are described, and then follow the five Bhāvanās the first being a little different from those in the *Tattvarthasutra* स्त्रीरागकथाश्रवणतन्मनोहराङ्गनिरीक्षणपूर्वरतानुस्मरणवृष्येष्टरसस्वशरीरसंस्कारत्यागाः । VII 7 Cf उत्तराध्ययन 16 *25)* The first line presents some metrical handicap Better इत्थीपसुपंडवज्जियाएँ वसतीएँ अच्छइ णीसगो । and it is a विपुला type *31)* The fifth vow is परिग्रहविरति Greed is the root cause of attachment for possessions, and it makes him unhappy here and elsewhere *32)* Note the popular verse अर्थानामर्जने दुःख दुःख रक्षणे तथा । आये दुःख व्यये दुःख धिगर्थाः कष्टसश्रयाः ॥

Page 222 *lines* *4)* The five Bhavanās which sustain well or guard this last महाव्रत are these मनोज्ञामनोज्ञेन्द्रियविषयरागद्वेषवर्जनानि पञ्च ॥ VII 8 The author often calls these भावनाs as समितिs *5)* त्रिगुप्ति guarding mind speech and body, and त्रिदण्ड refers to hurtful behaviour through mind speech and body thus both amount to the same contents put positively and negatively The author says तिदण्डविरमण, has he in view three fold acts, कृत कारित and अनुमोदित?

Otherwise the use of मनस् loses significance *8)* Note the distinction between अणुव्रत and महाव्रत the former is prescribed for a limited period in the case of a house holder and the latter is prescribed for a monk for the whole of his life *9)* Hereonwards there is an exposition of three गुणव्रतs and four शिक्षाव्रतs, which stand thus—दिग्देशानर्थदण्डविरतिसामायिकप्रोषधोपवासोपभोगपरिभोगपरि-माणातिथिसंविभागव्रतसंपन्नश्च । त० सू० VII 21 For details see also the उवासगदसाओ On the enumeration of गुणव्रतs and शिक्षाव्रतs there are minor differences here and there *16)* Compare मारणान्तिकीं सल्लेखनां जोषिता । त० सू० VII 22 *19)* Hereonwards the अतिचारs of the above vows and सल्लेहणा are described Compare उवासगदसाओ I 45 ff and त० सू० VII 25 ff Uddyotana appears to follow the *Tattvarthasutra* closely

Page 223—*line* *4)* The term शील is used for the गुण and शिक्षाव्रतs, see also the त० सू० VII 24

Page 224—*lines* *7)* Here चम्पापुरी is mentioned, but elsewhere, p 217, line 11, it is कायन्दी *17)* अनङ्गकुमार is the name of Mahāvīra in one of his earlier births *31)* सक्कारो=सत्कार or सत्वार?

Page 225—*lines* *7)* 'you yourself get burnt' *13)* गाहल्लिए=गाहलिए *21)* Some of the expressions have a metrical ring

Page 227—*lines* *1)* Hereonwards there follows a fluent exposition of the twelve Anuprekṣas 1) अनित्य, 19 20, 2) अशरण–, 21 23, 3) संसार–, 24 32, 4) एकत्व–, next page 1-4, 5) अन्यत्व–, 5 8, 6) अशुचित्व– 9 23, 7) आस्रव–, 24—(next page) 2, 8) संवर–, 3, 9) निर्जरा–, 4-7, 10) लोक–, 8, 11) धर्म–, 9, and 12) बोधिदुर्लभत्व–, 10 11 The enumeration agrees partly with त० सू० and partly with other Prakrit sources For a detailed discussion about them, see my Intro to the *Kārttikeyanuprekṣa* (Agas 1960)

Page 228—*lines* *11)* The author gives here his ideas about digestive process inside *25)* वेगसरी(?) *28)* Some of the illustrations are interesting

Page 229—*lines* *6)* Are we to read विरम्मए for च रम्मए? *19)* Better read चिट्ठिए for दिट्ठीए *25)* See the notes above on p 96, line 5 and p 110, line 7 There is some confusion between the names in heaven (पद्मसार and पद्मवर) of मानभट and मायादित्य

Page 230—*lines* *1)* Here, in this paragraph, the author makes out the point that a Samyagdṛṣṭi, without good conduct *(aviratа)* will be unhappy, but, if he is endowed with good conduct *(virati)*, i e, he abstains from all sins and is pure in mind, he is happy *12)* This is an अनुष्टुभ् verse *13)* The term पण्हावागरण obviously means questions and their elucidations (in reply) thus the contents included under the title पण्हावागरणाइ are out of place *20)* The grades of existence, the physical disabilities and equipments, intellectual gifts, possessions and other worldly environments depend on one s own Karmas, and what Karma slead to what types of consequences is elaborated here in §§356 onwards *32)* The tendencies and acts which lead the soul to hell (lines 32 to p 231 line 1), see त० सू० VI 15—बह्वारम्भपरिग्रहत्वं नारकस्यायुषः ।

Page 231—*lines* *2 f)* The tendencies and acts which lead to different *gatis* (ll 2-4), to different genders (ll 5 7), to duration of life (ll 8 9), to comforts (ll 10-11), to fortune (ll 12 13) to grades of intelligence (ll 14-15) to pangs, fortitude, and fruitfulness (ll 16-21), to frustration (ll 22 25), to defective organs, different social status and unbalanced routine (ll 260 to p 232, l 4), but one who is endowed with three jewels attains liberation *10)* Compare वज्जालग्ग, 5 8 first line

Page 232—*lines* *21)* The name of the king is रयणगइदो=रत्नगजेन्द्र, but P reads रयणमइदो Both the spellings are available—पियगुमइदो and पियगुमई P is partial towards the second One the next page, line 2, we get J धुइ P धुय—such instances indicate that the earlier Mss contained more Śaurasenisms which were eliminated in later codices under Mahārāṣṭrī influence *19)* अवति is the

Page 233—*lines* *9)* This Sanskrit line is just the half of an अनुष्टुभ् verse name of the king of Ujjaini If the author s statement is based on any tradition, well, that should explain the name of that territory The term अवति is to go back to the √अव् to protect अव (pres participle) ति in Prākrit or अवन्ति (इति ते राजान) *23)* मुहरी Acc. sing *27)* Some of the expressions have स्त्रेण form from तइआ and तओ 'then' मइउ or तइआ, possibly a contaminated form from तइआ and तओ 'then'

Page 234—*lines* *11)* मउद is a kind of drum posibly slender in the middle, or the reading might have been मउद=मृदङ्ग *13)* वलिदु-मज्झा (मज्झा is generally used for a lady with slender waist) stands as an adjective of पउहरकुंभ नमिया Inst sing (on the mistaken analogy of पउमा, from पउम) *17)* Obviously the poet has mastery over a fund of similes *19)* The author mentions here a number of mythological maidens रति, धृति, श्री, ह्री, रम्भा, उर्वशी, तारिणी and सरस्वती

Page 235—*lines* *16)* Each line has 30 मात्राs, it is of the गीति type, and it can be called हरिणीकुलम् (4×7, 2, with pauses after 12 and 8 मात्राs) *24)* द्विपदीखण्ड (Hema *Chandonuśāsana* IV 8?) If वड (meaning group) is also a name of some metrical form, may be that the reading is corrupt (विवर?) जमेटिया also spelt जमदिवा जमट्टिवा (°मेट्टिआ), Hema, *Ibid* VII 67 चित्त=चित्रा (Hema Ibid III 68) or वित्त=वृत्त गाथा is well known *30)* णिद्दय=निद्रायां? विब्भण=विह्वल? The author is adept in such style, with pithy sentences

Page 236—*lines* *10)* Some word is missing in the first line *12)* The first line presents some difficulty Are we to read फुड ति ı? *22)* The प्रज्ञप्ति विद्या helps them to know things at a distance, and it is both personified as well deified *26)* ए=त, it is recorded as an independent form of the Gen Sing of युष्मद see Hema VIII, III 99 Or जण-ते, being read of uttered together, becomes जण ए *31)* In the Ms P, there is a Danda after एसो P clearly reads ततस्थणे, but J तवखाण which is preceded on the margin by पचत As HERTEL has noted the Buddhist version (of the पञ्चतन्त्र) from Nepal was called तन्त्राख्यान, see my paper in the Adyar Library Bulletin, Vol XXV, parts 1 4 pp 354 55 The Sanskrit version (p * 78 *l* 4) calls this merely a popular verse and reads the second *pāda* thus नागराजोऽब्रवीदिदम् perhaps a little improvement on the reading of P

Page 237—*lines* *1)* This verse is quoted by Harisena (A D 931 32) in his बृहत्कथाकोश (Bombay 1943) p 152 in this manner तथा चोक्तम् नीयमान स्वपर्णेन [सुपर्णेन] नाग पण्डुरिरब्रवीत् । य स्त्रीणा गुह्यमाख्याति तदन्त तस्य जीवितम् ॥ *3)* सुविणम्मि त मम would be equally a good reading *4)* एस साहेयव्वा (eventually साहेयव्व त्ति)? Or एस [वुत्तो]? *16)* Or मा (negative particle) य देवीहि अवहरिओ And (I hope) he is not carried away or kidnapped by deities *29)* Is अत्थि just a particle of decoration here?

Page 238—*lines* *1)* This is a विपुला आर्या *5)* The imagery is finely projected *14)* अणिया, tip or top compare Kannada *ani* शरीस=शिरीष The comparison is possibly with a heap of tufts of शिरीष piled up in a big basket *24)* कावालिणिया one who follows the routine of कापालिव्रत a Tantric वाममार्ग

Page 239—*line* *26)* For facility of pronunciation the intervocalic consonant *t* might have been retained in such words as चित्ती

Page 240—*lines* *10)* The word शास्त्र has possibly some स्मृति verse in view We get in the बौधायनस्मृति (१ १३)—पतिर्हि देवो नारीणा पतिर्बन्धु पतिर्गति । पत्युर्गतिसमा नास्ति दैवत वा यथा पति ॥ The practice of अनुमरण or सती seems to have been common in the society round about See also a simile arising out of this custom p 82 line 20 *16)* Here वापी is graphically compared with कामिनी a nicely worded metaphor *30)* Hereonwards we have not only a series of dependent उपमाs but also a good bit of अनुप्रास upto थणतराइ almost of the pattern of शृङ्खलायमक

Page 241—*line* *17)* In the first three पादs we have the शृङ्खलायमक

Page 242—*line* *1)* Hereonwards we have an exposition of उदय क्षय and क्षयोपशम of ज्ञानावरणीय and other Karmas with reference to द्रव्य क्षेत्र काल भव and भाव

Page 243—*line* *13)* Here is a contrast of the conditions in the Aparavideha and Bharata

Page 244—*lines* *5)* Here is a Sanskrit quotation 'मनसा देवाना वाचा पार्थिवानाम्'। *21)* This text says एक्को पर देवो The Sanskrit text, however, 'द्वौ देवौ स्त तावप्यल्पसुखौ ।' There seems to be some confusion of details in the Prākrit text *28)* Better a paragraph should begin with एव च भगव etc *30)* Note how synonyms of root साह etc are used

Page 245—*lines* *6)* Here is an exposition of the Leśya doctrine to explain how individuals occupied with the same act (see 246 9) incur different quantities of sin *9)* The form बहुए inherits the traits of बहवे Note the form चविरे a relic of the Perfect *12)* Here is a fine account of what is known as लेश्यावृक्ष *17)* Are we to read ण य भायण (Acc sing) कप्पडे य पालियए? *18)* छाय Deśi hungry

Page 246—*line* *33)* Note the Yamaka in this verse

Page 247—*lines* *7)* 'दुर्दान्ता बल राजा' is a metrical foot *14)* The proper name वइरगुत्त is rendered वैरिगुप्त by the Sanskrit digest, but it should be better वज्रगुप्त *15)* The story of Agadadatta in the com of the उत्तराध्ययन very much resembles this story Compare the verse in the story मज्झ सत्त दिणाण पुरओ जो न्हामि जइ नाह । तो जलियजलणजालावलीसु जालेमि नियदेह ॥ with line 16 here

Page 248—*lines* *9)* Gautama raises this question, because this eating of flesh by one of the Deva yoni is against Jaina dogmas Mahāvira explains the situation by saying that the Vetāla is just joking to test the bonafidy of the prince *15)* अट्टिसरिस, here सरिस has the sense of सहिय *34)* घेप्पई वा or घेप्पइ व्वा—here lengthening of इ or doubling of वा is for the sake of metre

Page 249—*line* *30)* In the तरंगलोला—आयण्णायड्डिएक्कबाणकरो (p 37, verse 70) Rājaśekhara has expressed a similar idea in his *Karpuramañjari* II 6 अगम्मि भिंगसरणी गअणाण तीए मज्झे पुणो कढिअ-दुद्धवरगामाला। पच्छा अ से सरद तसणिरिक्खिएसु आअण्णवुड्डलिअचावहरो अणगो ॥

Page 250—*line* *28)* Note अत्थि करेता।

Page 252—*lines* *29)* So the author recognises both the forms वद (line 1) and वद्द *31)* Here the author seems to have confused between चंपयमाला and चंपावई, see 250 19 above The Sanskrit Digest rightly says 'चम्पकमालया प्रोचे'* 83 12

Page 253—*lines* *4)* करण मोत्तूण जुज्झसमयम्मि, युद्धसमय refers to the code of warfare *18)* Vajragupta is plunged in sense pleasures, not even aware of the passing of twelve years since he left home so here is a divine voice reminding him, deluded by slumbering with infatuation as he is, that a Fall for him is inevitable, if he fails to remember the परलोकहित *26)* In this paragraph *virati* is stressed even in the midst of pleasures

Page 254—*lines* *1)* Pleasures are a result of Punya which accrues from the practice of Dharma without which all enjoyment is a mockery *11)* Lovely and tempting lures cannot be a shelter from the pangs of hell from which Dharma alone can protect one *19)* Nowhere there is anything like satisfaction in this Samsāra quenching of one thirst only gives rise to another, and so goes on the series in this Samsāra, irrespective of the fact whether one is a god or a man *26)* Samsāra has manifold tortures, ailments, humiliations and sufferings which one should recollect and get rid of infatuation for pleasures

Page 255—*lines* *3)* The sense organs are a trap and their pleasures are fatal in consequence, so one should be devoted to Samitis instead, with full control on mind, speech and body *12)* Kulaka is obviously a group of verses *26)* This verse सत्सगतमार्येषु अनार्ये नास्ति सगतम्। अनया सह राजेंद्र एकराश्युषिता वयम् ॥ is taken out possibly from a narrative context The source is said to be नीतिशास्त्र

Page 256—*lines* *30 f)* Gods are of two kinds सराग and विरागिन् The former class includes गोविंद, स्कन्द, रुद्र व्यन्तर deities, गणपति, दुर्गा, यक्ष, राक्षस, भूत, पिशाच, किंनर, किंपुरुष, गन्धर्व, महोरग, चन्द्र, नक्षत्र, तारक, ग्रह, आदित्य, नाग, उदधि, सुपर्ण, अग्नि, विद्युत् and इन्द्र All these are worshipped by somebody or the other, in some place, context or the other In giving fruits in response to devotion, worship etc these gods are only सहभावी, coincidental what is important is one's own Karma according to which there results one's happiness or misery The gods of the विरागिन् class (namely, अर्हत्, सिद्ध, आचार्य, उपाध्याय and सर्वसाधु), when respected, only show the path of Liberation However, according to the भावना of the devotee, they become the cause or occasion of शाप and अनुग्रह—which process is illustrated by parallel cases of the Māntric lore, sometimes a bit obscure Vitarāga god is indifferent to praise or blame Just as mercury dropped in fire splits into pieces which flow in different directions, similarly the sin disappears at the sight of Jina

Page 257—*lines* *22 f)* Here we have some Tantric description of the worship of सराग-देव These details have been worked out in a chart in the Gujarati translation, p 460, lately brought out by श्री हेमसागरसूरि, in the श्री आनन्द-हेम ग्रन्थमाला, No 10, Bombay 1965

Page 259—*lines* *1)* The *Vajjālaggam* has a verse like this दारिद्दय तुज्झ नमो जस्स पसाएण एरिसी रिद्धी पेच्छामि सयललोए ते मह लोया न पेच्छति ॥ *8)* One can introduce here the popular notion of दैव for पुण्य (see below 260 1) and thus the author has stated his concept about the relation between दैव and पौरुष which affect one's worldly prospects

Page 260—*lines* *12)* परिसतुले, Mas nom pl *13)* बहुप्पमाणा Acc pl ? *18)* As it is गरुडात् अपि . गुरुतम मन्ये।

Page 261—*lines* *6)* Religion can be and has to be practised not only by men and women but also by beasts and birds as well *8)* A doctrinal point is raised who go to hell and how the hell life is incurred? Here four causes or items are specifically stated Compare बह्वारम्भ-परिग्रहत्व नारकस्यायुष, त० सू० VI 15, which is more general The first three are covered by बह्वारम्भ and the last by परिग्रह *22)* The expression पाव-परम सम्हान पीविय ति । is interesting

On the pattern of पावयरस जीविय, we can read अहिंसा-परमो धम्मं, rather than अहिंसा परमो धम्मं as it is generally understood *31)* अनुज्जा=अनुज्ञा

Page 262—*lines* *1)* The context of the bird seeking consent of the elders to quit the world and adopt renunciation is really an अन्योपदेश giving lesson to all those who are too much attached to the world This breathes the same spirit seen in the *Uttarādhyayana* IVX and IXX

Page 263—*lines* *3)* Here the Mother is being requested to give अनुज्ञा to adopt renunciation The various terms of address are interesting *16)* Note जे with infinitive *33)* *Here in the same* manner the elder brother is being requested

Page 264—*lines* *3)* The second part presents some difficulty *12)* Here the younger brother is approached *18)* Here the elder sister is being addressed *21)* पोमाय from पुमान्? *28)* Now the younger sister is approached *33)* Hereonwards the wife is being addressed

Page 265—*lines* *21)* This optimistic desire to put oneself on the right track, for doing which it is never late, is a highly praiseworthy tone and a worthy outlook on life *34)* पायाहि= पाएहि(=पादेषु=पादयो) ?

Page 266—*lines* *1f)* He is addressing his children, then his father in law (*l* 11), thereafter his mother, his mother in law (*l* 17), and then his friend (*l* 31)

Page 268—*lines* *9)* Here the references to Magadha, Rājagṛha and king Śreṇika bring us to a historical period *20)* सुत्तणाण=सूत्र- or श्रुतज्ञान *25)* Hereonwards some details of the निमित्तज्ञान are given Some syllables are auspicious, while others are inauspicious These topics, Dr Nemichandra Shastri, Arrah informs me, are discussed in Jaina texts such as अर्हच्चूडामणिसार, आयज्ञानतिलक केवलज्ञानप्रश्नचूडामणि चन्द्रोन्मीलनप्रश्न etc

Page 269—*lines* *7)* The theoretical discourse about *nimitta* serves like a prelude and anticipates as it were, the dream of Mahārathakumāra *23)* Here is a doctrinal discourse on the fourfold Ārādhanā ज्ञान दर्शन चरण and वीर्य *26)* Compare *Mulacāra* v 72 and 170 The topic of Jnāna is dealt with in 269 26–270 4

Page 270—*lines* *5)* The topic of *Darśana is dealt with in lines 5-15, with reference* to its eight *angas* *14)* This verse is often quoted May be that it is an old verse of traditional inheritance *16)* Hereonwards is discussed चारित्राराधना consisting of five Samitis and three Guptis, which are called Eight प्रवचनमातृका *26)* The last आराधना consisting of twelve penances is passingly referred to

Page 271—*lines* *1f)* Here is the offering of Sāmayika, a good doctrinal discourse on its contents and mode of offering Having accepted Samlehanā, on the eve of his career, one abandons all violations (in thought, word and act, and all that is committed, commissioned and consented to) of the six fold vows (Five Mahavratas and Ratri bhojana viramaṇa), ll 1 6, all notions of mineness in the context of possessions, relations and attachments ll 7-15, and all passions *(kaṣayas)* all activities, through words and deeds, which cause even remote pain to others lastly, he forgives all or apologises to all and want all to forgive him

Page 272—*lines* *5f)* Likewise, the saint Vajragupta, on the eve of his career, recounts and offers repentance for his various irregularities in the practice of religion He offers Sāmayika, recollects fourfold Mangala and solicits fourfold shelter, the best of the four being Jinadharma Then either he abstains from or devotes himself to items, enumerated from one to thirty three, as well as those of the miscellaneous type connected with Jaina doctrine (ending with p 273, line 22) This tendency along with the pattern of details is pretty old, see the *Uttaradhyayana* Chap 31 called Caraṇavihi, it is followed in the *Dharmopadeśamala*, pp 67f (Bombay 1949)

Page 273—*lines* *6)* Then Pratikramana is offered with reference to various omissions and transgressions *20)* Here the author has the tenfold enumeration of Prāyaścitta while *another with nine varieties is also known, see the त० सू० IX 22* The former has मूल, अनवस्थाप्य and पाराञ्चिक in the place of परिहार and उपस्थान of the latter *25)* Similarly Svayambhūdeva meditates on the nature and types of Death, namely, Paṇḍita– and Bāla-maraṇa Right from conception death might overtake one at various stages and in various forms In this context see the आचाराङ्ग I vii 8, भगवती आराधना (Sholapur 1935) which is mainly devoted to this, मरणसमाही, one of प्रकीर्ण texts, deals with this topic.

Page 274—*lines* *4)* Within a few days after birth, the child may be offered as oblation or
it may be affected by various diseases and ailments, the list of which is quite interesting This
list sheds some light on the contemporary practices like गुग्गुल *16)* Here some weapons used for
striking are mentioned *22)* After enumerating the types etc of Death for human beings, the
author deals with those of sub-human beings in their Sthāvara (27 f) and Trasa forms (30 f)

Page 275—*lines* *6)* Death in hells and heavens is dealt with in the following lines *16)*
Hereonwards we get a description of the nature and constituents of the body which is after all
perishable being subjeet to various ailments What is more important is Dharma for the practice
of which one should take the maximum advantage of the body without undue infatuation for it.

Page 276—*lines* *3 f)* One is to reflect on the nature of Jiva and its fate in Samsāra—
here are various kinds of death, but the Pandita-marana alone helps one to get rid of Samsāra
nd attain the status of Siddha

Page 277—*lines* *7)* In the same manner, the saint Mahāratha accepts Samlehaṇā and
offers salutation to Arahanta, Siddha, Ācārya, Upādhyāya and Sādhu in §§ 420-24 We get a
good discourse on these five and their nature The Arahantas, especially the Tīrthakaras of all
imes, of all places, in their different stages of varying careers, and endowed with great qualities
are described a salutation to them leads one to Mokṣa *26)* Hereonwards we have a salutation
to Siddhas, their types and varieties are interesting Compare in this context T S X 9

Page 278—*lines* *7)* It is the Ganadharas, to be included under the category of Ācāryas,
who are responsible for incorporating in Sūtras the words of Jina which thereby have come
down to us Different Ācaryas knew the Angas of varying extent It is they who enlighten us
in the Scriptural knowledge Salutations are offered to them, of the various times and places.
24) The Upādhyāya is one who propounds the contents of the Angas and Upāngas for the
benefit of pupils

Page 279—*lines* *1)* Here the Sādhu is saluted, and his outstandind qualities are incidentally
mentioned *12)* जोक्कारो has obviously the meaning of णमोक्कारो and its etymology might be
offered thus जयकार > जउक्कारो (in Apabhramśa) > जोक्कारो, the doubling is not in any way
abnormal सुगति is often represented by सोग्गइ We get both the forms णमोयारो and णमोक्कारो
This paragraph (§ 425) glorifies the पञ्चनमस्कार in view of its religious sanctity, spiritual powers
and miraculous force A good deal of literature has developed round this पञ्चनमस्कार both in
Prākrit and Sanskrit, and a good bit of it is publisned in two volumes, नमस्कार स्वाध्याय, published
by जैनसाहित्यविकासमण्डल, Villeparle, Bombay-56, 1961-62

Page 280—*lines* *1)* In this paragraph is described the spiritual progress on the क्षपकश्रेणी
(See the *Doctrine of Karman*, p 73, Bombay 1942) culminating with निर्वाण or मोक्ष which is
characterised by the highest Bliss (see lines 15-16) *17)* Here ends the कुवलयमाला कथा elaborated and
composed by the genius of दाक्षिण्यचिह्न In the Śāntinātha Jaina Bhaṇḍāra, Cambay (G O S 135
Catalogue of Palm leaf Mss in the S J Bha , Cambay, Baroda 1961) there is a Ms , *Pañca-
ārādhanāprakarana* (No 115-5, folios 88-110, Extent 339 gāthās, Language-Prākrit, size 13 7 × 1 7
inches, Age of Ms , c first half of the 13th Cent V S , condition-good), p 189 It opens thus
मणिरहकुमारसाहू १ वामगयदो वि मुणिवरो भयव २ । वयरगुत्तो य मुणी ३ सयमुदेवो महारिसि त्ति ४ ॥ १ ॥ महरहसाहू
५ य तहा पच वि एए तव य काऊण । वीरवरस्स भगवओ अन्ने आलोयण दाउ ॥ २ ॥ आराहेऊण तओ जिणोवइट्ठेण नेय
मग्गेण । निट्ठविय-अट्ठकम्मा अंतगडा केवली जाया ॥ ३ ॥ जह मुणिवरेहिं एएहिं साहिय धम्मगणामगुरु वि । तह अम्ह वि
मुणिणा सोहेअव्व पयत्तेण ॥ ४ ॥ End—सय न जरा न मच्चू नाविहिणो [न यालिणा] नेय सव्वदुक्खाइ । अच्चन्तसासय
चिय भुजन्ति अणोवम सोक्ख ॥ ९८ ॥ पचमी आराधना सम्मत्ता । पर्यंतत्र गाथा ३३९ ॥ छ ॥ This shows how these
characters from a tale, in course of time, were looked upon as Religious Heroes, great saints in
flesh and blood, who attained liberation after practising penances etc *18)* The story proper
ends with the paragraph § 426 Hereonwards is more or less the concluding Upasamhāra, in
which the author explains himself on certain items (§ 427 28), solicits sympathy from the readers
(§ 429), then gives some personal information in what may be called a Prasasti (§ 430), then there
is concluding Mangala (§ 431), and lastely the Granthāgra is given (§ 432) *19)* For the descrip-
tion of the Nagari, see § 14 f For the meaning अक्खरसो see p 4, *l* 22. *22)* For the episode of
Ratnasekhara alias Jinasekhara, see pp 117-120 *23)* For the biography of Enika, pp 124-27
24) For the account of the Bhilla chief, see pp 136-149 *26)* For the episode of the Citrapaṭa,

pp 185 ff 27) For the episode of the alchemists, see pp 195 f 28) Here the reference appears to the context where the king meets various religious teachers holding different views, p 203 ff 29) जुयसमिरगाविदठ्तो see §326 Then दियलोए धम्मफल possibly refers to the episode of the Bird pp 261 ff

Page 281—lines 1) For the details about Kāmagajendra, see above pp 232 ff 2) For details about Vajragupta, see above pp 244 ff 3) About Svaymbhūdeva, see above pp 255 ff 4) About Mahāratha, see above pp 268 ff 5) The topics of Ārādhanā etc pp 269.23 f 8) Raga is attachment or attachment for the world and its ties Rāga is acceptable (for treatment) or praiseworthy provided it leads finally to non attachment or Vairagya 11) Two parts of the *Vasudevahindi* have appeared from Bhavanagar (Ātmananda Sabha) From the first part it is seen that the *Dhammillahindi* is included in the *Vasudevahindi*, but here Uddyotana by using plural हिंडीसु seems to indicate that the *Vasudeva hindi* and *Dhammillahindi* are two works 13) For the reference to गुग्गुल see p 13, l 8 14) This has possibly in view the conversation which the king had with the goddess, especially p 15, line 9 etc 15) For the context of पुप्फरण, see p 129 18) These non Jaina deities are referred to more than once in the text 20) Some apparently unpalatable details can find a place in the धर्मकथा which ultimately gives rise to सम्यक्त्व 23) देसीओ भासाओ, many speeches, dialects current in different देश, territories, parts of the country पढ possibly refers to recitation From the mention in the preceding line and here, it is clear that the name of the work is *Kuvalayamala* 27) The author tells here that within three hours of the day he composed one hundred *granthagras* (extent of one hundred *anuṣṭubh* units) and possibly went on writing (or having got written note the reading of P) them on a slate as was the custom in those days Muni Shri PUNYAVIJAYAJI tells me that generally the authors recited as they went on composing and some one else, if not the author himself, went on writing side by side on a slate with a soft stone piece (something like chalk) 28) On the position of ह्री a deity of the महापद्महृद in Jaina mythology, see the तत्त्वार्थसूत्र III, 14 9 She plays a significant role in Jaina rituals and Tantra The author feels that it was due to the benign favour of ह्री-देवता that he could compose this work with such a remarkable speed

Page 282—lines 1) These two verses are really touching, and almost with paternal affection Uddyotanasuri has presented *Kuvalayamala* to the world of scholars Some of the words have a double meaning 3) This is a Dharmakathā Various Kalas are described or shown here Many kings have taken *dikṣa* in this Kathā The author wishes that his work should live long like the fame of Ṛṣabha the first Tirthakara 4) This paragraph gives personal details about the author and as such it is a biographical Praśasti The two Mss J and P show great variations in the details of this Praśasti and they deserve careful study J gives more details, and some of them are a second thought, and at least once intruding on the continuity of P 4) P has not got first two gathas That means it does not refer to two Pathas (Dakṣiṇa patha and Uttarā patha) and to the river Candrabhaga or the Chinab—the Acesins of the Greeks or rather the united streams of the Jhelum and the Chinab The Praśasti according to P, therefore begins with line 6 which opens thus अत्थि पयडा पुरीण पव्वइया etc 6) The letters *sa* and *ma* are very much similar in P, so one is justified in reading सिरि-तोरमाणण 7) Ācarya Harigupta hailed from the Gupta vamśa, he was a Guru of Toramana, he had his camp (possibly during the rainy season) at Pavvaiyā (on the bank of Candrabhaga) from which capital Toramāna ruled the country (lit enjoyed the sovereignty of the world) 8) The Ms P does not specify the relation between Harigupta and Devagupta, J makes it, however, clear This Devagupta is possibly the same as the one mentioned at p 3 line 28, like his teacher Harigupta, he also hailed from the Gupta vamśa and is styled Rājarṣi He is mentioned earlier along with other literary figures, and here he is called a कवि or महाकवि, and in both the places there is a reference to his fame '*payado*' or '*payado* May be that he had written a work like सुपुरिसचरिय P specifies his fame thus अज्ज वि विज्जरए कित्ती 8) Śivacandragani is called Mahattara, a well known title, मयहरो stands obviously for महयरो=महत्तर 9) Both J and P say that he came and stayed at Bhinnamāla or Bhillamala The reason why he came from the Pavvaiya area to Bhinnamāla is that he wanted to pay respects to Jinas (in various temples on the way) 10) Śivacandra's pupil is Yakṣadatta with the title Kṣamāśramana The Editor of the *Rajasthan through the Ages* (Bikaner

In this address he puts together some details from the *Kuvalayamālā* Jalor was possibly within his jurisdiction *4)* Uddyotana calls himself Ācārya here, and tells us that he was a limb of or belonged to Candrakula *6)* Earlier only Caitra-kṛṣṇa-caturdaśī was mentioned, here more details are given It was completed (the reading of P is more explicit) in the afternoon, when one day was less for the Śaka era to reach seven hundred The year ends with Caitra-kṛṣṇa-amāvāsyā This last day but one of the Śaka year 700, according to JACOBI, corresponds to the 21st March 779 A D He has an important note thus explaining चोद्दसीए चेत्तस्स किण्हपक्खम्मि i e Caitra ba di 14 "This date is interesting from the point of view of the Calendar As the Caitrādi-year invariably begins with the śuklapakṣa of Caitra, the date in question would seem to be recorded according to the *pūrṇimanta* scheme in which the dark fortnight precedes the bright one But as KIELHORN (Ind Ant 1896, p 271 f) has shown from dates in inscriptions that in connexion with Śaka years almost always *amānta* months are used, the prima facie interpretation of our date becomes extremely doubtful In the year under consideration, however, there was an *adhika* Caitra which precedes the *nija* month, therefore, in this *adhika* Caitra ba-di 14 is the last day but one of the preceding year, if the year began with *nija* Caitra, as it ought to do, since the new moon initiating true Caitra immediately preceded Meṣasaṃkrānti I, therefore, believe that SWAMIKANNU PILLAI'S assertion (*Indian Ephemeris* vol I, part I, p 65), 'when there is an *adhika* Caitra, that begins the year', applies only to modern usage (*Samarāiccakahā* Intro, p ii, Calcutta 1926) *9)* This section presents what is called Pravacanamangala Such a *mangala* comes at the beginning and at the close of a discourse or treatise It consists of salutations to all the worthy ones and to all those who deserve reverence and recollection of whom develops an auspious mood (in the individual) as well as atmosphere (round about) What *J* presents is a different draft of the Mangala from that in P, though some of the contents are common, and these contents go back to ancient Mangala sūtras Some forty four of them are a part of the Mangala salutation at the beginning of the Vedanakhanda (Ṣaṭkhandagama, Khanda 4, Bhāga I, Book 9, pp 2 f see also the editorial observations in the Viṣaya paricaya, and Book I Prastāvanā p 29 f) The Dhavala com on this section explains fully all those expressions which are common to these Mangala salutations The references to various ऋद्धि and लब्धिस् are interesting *16)* Perhaps सेय for सीय *43)* It may be noted that the Mangala in P refers to the Siddhāyatanas in the Sammedaśaila *44)* The two Mangala passages drafted independently and added in Mss P and J, using the same basic traditional material, might have been put at the end of the Mss when they were completed and consecrated हिलि किलि अप्पडिचक्का is a better reading found elsewhere in the म रा रहस्य

Page 284 – *lines* *5)* The expression किलि किलिय घडीचक्का is a bit elusive, the term हिलिहिलि देवीओ is in plural if it does not refer to श्री (सिरी > सिली > हिली in popular Apabh) and ह्री-देवीs it has in view some local tutelary deities invoked in Tantric rituals See the formulas in the मन्त्रराजरहस्य Muni Shri PUNYAVIJAYAJI kindly showed me an advance copy of what is called पवयणमंगलसारत्थय printed in the मन्त्रराजरहस्य of सिंहतिलकसूरि (in the Singhi Jaina Series) Some of the prose passages in this Collection have close correspondence with the matter in our paragraph 431 There are some significant various readings which need careful study *7)* The concluding verse clearly indicates that a Mangala of this type is to be recited every day *8)* This seems to be the author's approximate calculation recorded in the draft included in the Ms P Even after this calculation noted in the body of the text, it is interesting to observe that the Granthāgra noted by the copyist of the Ms P is only 10 000 The subsequent reference to Uddyotana possibly belongs to the copyist *11)* Why it is a संकीर्णकथा, see *ante* p 4, line 16 *16)* The Ms J plainly mentions the date when it was completed It is Samvat 1139, Phālguna Vadi 1, Sunday

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Concordance of the Printed Text with the Mss. J & P

In the first column, the No of the page of the printed text of the Prakrit *Kuvalayamālā* is noted, then in the next column it is indicated where that page begins and ends in the Ms J (leaf No, *a* or *b*, line and column), and in the last column, it is shown where that page begins and ends in the Ms P (Page No, *a* or *b*, and line) This Table will enable the critical reader to spot the context of the printed text in the Mss either J or P

	J						P			
	From			To			From		To	
Printed Page No	Page	Line	Col	Page	Line	Col	Page	Line	Page	Line
1	1*b*	1	1	1*b*	6	3	1*b*	1	1*b*	11
2	1*b*	6	3	2*b*	2	1	1*b*	11	2*a*	8
3	2*b*	2	1	3*a*	5	1	2*a*	8	2*b*	7
4	3*a*	5	1	3*b*	7	1	2*b*	7	3*a*	4
5	3*b*	7	1	4*b*	2	1	3*a*	4	3*a*	18
6	4*b*	2	1	5*a*	3	2	3*a*	18	3*b*	14
7	5*a*	3	2	5*b*	7	2	3*b*	14	4*a*	12
8	5*b*	7	2	6*b*	2	3	4*a*	12	4*b*	7
9	6*b*	2	3	7*a*	7	2	4*b*	7	5*a*	7
10	7*a*	7	2	8*a*	4	1	5*a*	7	5*b*	5
11	8*a*	4	1	8*b*	7	1	5*b*	5	6*a*	3
12	8*b*	7	1	9*b*	2	2	6*a*	3	6*b*	1
13	9*b*	2	2	10*a*	4	1	6*b*	1	6*b*	15
14	10*a*	4	1	11*a*	1	2	6*b*	15	7*a*	12
15	11*a*	1	2	11*b*	3	1	7*a*	12	7*b*	8
16	11*b*	3	1	12*b*	1	2	7*b*	8	8*a*	6
17	12*b*	1	2	13*a*	5	2	8*a*	6	8*b*	4
18	13*a*	5	2	14*a*	1	1	8*b*	4	8*b*	18
19	14*a*	1	1	14*b*	5	1	8*b*	18	9*a*	17
20	14*b*	5	1	15*b*	1	3	9*a*	17	9*b*	16
21	15*b*	2	1	16*a*	5	3	9*b*	16	10*a*	16
22	16*a*	5	3	17*a*	4	2	10*a*	16	10*b*	16
23	17*a*	4	2	18*a*	1	2	10*b*	16	11*a*	16
24	18*a*	1	2	18*b*	3	3	11*a*	16	11*b*	15
25	18*b*	3	3	19*b*	1	2	11*b*	15	12*a*	15
26	19*b*	1	2	20*a*	4	3	12*a*	15	12*b*	13
27	20*a*	4	3	21*a*	3	1	12*b*	13	13*a*	12
28	21*a*	3	1	21*b*	6	3	13*a*	12	13*b*	11
29	21*b*	6	3	22*b*	4	2	13*b*	11	14*a*	11
30	22*b*	4	2	23*b*	3	1	14*a*	11	14*b*	9
31	23*b*	3	1	24*a*	6	1	14*b*	9	15*a*	10
32	24*a*	6	1	25*a*	5	3	15*a*	10	15*b*	12
33	25*a*	5	3	26*a*	2	1	15*b*	12	16*a*	14
34	26*a*	2	1	27*a*	2	2	16*a*	14	16*b*	13
35	27*a*	2	2	27*b*	5	2	16*b*	13	17*a*	14
36	27*b*	5	2	28*b*	2	3	17*a*	14	17*b*	13
37	28*b*	2	3	29*a*	6	2	17*b*	13	18*a*	11
38	29*a*	6	2	30*a*	2	2	18*a*	11	18*b*	11
39	30*a*	2	2	30*b*	6	3	18*b*	11	19*a*	11
40	31*a*	1	1	31*b*	4	3	19*a*	11	19*b*	[illegible]
41	31*b*	4	3	32*b*	3	1	[illegible]	11	[illegible]	[illegible]
42	32*b*	3	1	33*b*	1	2	[illegible]	11	[illegible]	

Printed Page No	J From Page	J From Line	J From Col	J To Page	J To Line	J To Col	P From Page	P From Line	P To Page	P To Line
43	33*b*	1	2	34*a*	5	3	20*b*	11	21*a*	12
44	34*a*	5	3	35*a*	4	1	21*a*	12	21*b*	12
45	35*a*	4	1	36*a*	3	1	21*b*	12	22*a*	11
46	36*a*	3	1	36*b*	6	1	22*a*	11	22*b*	10
47	36*b*	6	1	37*b*	4	1	22*b*	10	23*a*	10
48	37*b*	4	1	38*b*	2	3	23*a*	10	23*b*	10
49	38*b*	3	1	39*a*	6	2	23*b*	10	24*a*	10
50	39*a*	6	2	40*a*	4	1	24*a*	10	24*b*	11
51	40*a*	4	1	41*a*	3	2	24*b*	11	25*a*	11
52	41*a*	3	2	42*a*	1	1	25*a*	11	25*b*	12
53	42*a*	1	1	42*b*	5	1	25*b*	12	26*a*	12
54	42*b*	5	1	43*b*	3	1	26*a*	12	26*b*	12
55	43*b*	3	1	44*b*	2	3	36*b*	12	27*a*	13
56	44*b*	2	3	45*b*	1	3	27*a*	13	27*b*	13
57	45*b*	1	3	46*a*	6	3	27*b*	13	28*a*	14
58	46*a*	6	3	47*a*	6	2	28*a*	14	28*b*	14
59	47*a*	6	2	48*a*	5	2	28*b*	14	29*a*	14
60	48*a*	5	2	49*a*	3	3	29*a*	14	29*b*	13
61	49*a*	3	3	50*a*	1	1	29*b*	13	30*a*	13
62	50*a*	1	1	50*b*	5	2	30*a*	13	30*b*	14
63	50*b*	5	2	51*b*	3	1	30*b*	14	31*a*	12
64	51*b*	3	1	52*b*	1	1	31*a*	12	31*b*	12
65	52*b*	1	1	53*a*	6	1	31*b*	12	32*a*	13
66	53*a*	6	1	54*a*	3	3	32*a*	13	32*b*	13
67	54*a*	3	3	55*a*	4	3	32*b*	13	33*a*	15
68	55*a*	4	3	56*a*	3	1	33*a*	15	33*b*	15
69	56*a*	3	1	56*b*	7	1	33*b*	15	34*a*	17
70	56*b*	7	1	57*b*	5	2	34*a*	17	35*a*	2
71	57*b*	5	2	58*b*	3	3	35*a*	2	35*b*	2
72	58*b*	3	3	59*b*	1	1	35*b*	2	36*a*	2
73	59*b*	1	1	60*a*	6	2	36*a*	2	36*b*	3
74	60*a*	6	2	61*a*	5	2	36*b*	3	37*a*	5
75	61*a*	5	2	62*a*	4	1	37*a*	5	37*b*	5
76	62*a*	4	1	63*a*	3	3	37*b*	5	38*a*	6
77	63*a*	3	3	64*a*	1	1	38*a*	6	38*b*	5
78	64*a*	1	1	64*b*	4	2	38*b*	5	39*a*	5
79	64*b*	4	2	65*b*	4	1	39*a*	5	39*b*	6
80	65*b*	4	1	66*b*	2	1	39*b*	6	40*a*	6
81	66*b*	2	1	67*a*	6	2	40*a*	6	40*b*	4
82	67*a*	6	2	68*a*	4	3	40*b*	4	41*a*	5
83	68*a*	4	3	69*a*	5	1	41*a*	5	41*b*	5
84	69*a*	5	1	70*a*	3	1	41*b*	5	42*a*	5
85	70*a*	3	1	71*a*	1	1	42*a*	5	42*b*	5
86	71*a*	1	1	71*b*	4	2	42*b*	5	43*a*	4
87	71*b*	4	2	72*a*	6	3	43*a*	4	43*b*	1
88	72*a*	6	3	73*a*	4	3	43*b*	1	44*a*	1
89	73*a*	4	3	74*a*	5	2	44*a*	1	44*b*	2
90	74*a*	5	2	75*a*	2	1	44*b*	2	45*a*	1
91	75*a*	2	1	76*a*	2	3	45*a*	1	45*b*	1

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	Page	Line	Col	Page	Line	Col	Page	Line	Page	Line
92	76*a*	2	3	77*a*	1	2	45*b*	1	46*a*	2
93	77*a*	1	2	77*b*	5	3	46*a*	2	46*b*	3
94	77*b*	5	3	78*b*	5	1	46*b*	3	47*a*	4
95	78*b*	5	1	79*b*	3	2	47*a*	4	47*b*	3
96	79*b*	3	2	80*b*	2	1	47*b*	3	48*a*	2
97	80*b*	2	1	81*a*	6	2	48*a*	2	48*b*	3
98	81*a*	6	2	82*a*	4	2	48*b*	3	49*a*	3
99	82*a*	4	2	83*a*	5	3	49*a*	3	49*b*	4
100	83*a*	5	3	84*a*	4	1	49*b*	4	50*a*	4
101	84*a*	4	1	85*a*	3	2	50*a*	4	50*b*	5
102	85*a*	3	2	86*a*	1	3	50*b*	5	51*a*	5
103	86*a*	1	3	86*b*	5	3	51*a*	5	51*b*	4
104	86*b*	5	3	87*b*	4	1	51*b*	4	52*a*	4
105	87*b*	4	1	88*b*	4	1	52*a*	4	52*b*	2
106	88*b*	4	1	89*b*	3	1	52*b*	2	53*a*	1
107	89*b*	3	1	90*b*	2	3	53*a*	1	53*b*	2
108	90*b*	2	3	91*b*	2	1	53*b*	2	54*a*	2
109	91*b*	2	1	92*b*	1	3	54*a*	2	54*b*	1
110	92*b*	1	3	93*b*	2	2	54*b*	1	55*a*	1
111	93*b*	2	2	94*b*	3	1	55*a*	1	55*b*	3
112	94*b*	3	1	95*b*	2	3	55*b*	3	56*a*	3
113	95*b*	2	3	96*b*	1	2	56*b*	3	56*b*	2
114	96*b*	1	2	97*b*	1	3	56*b*	2	57*a*	3
115	97*b*	1	3	98*a*	5	3	57*a*	3	57*b*	2
116	98*a*	5	3	99*a*	5	2	57*b*	2	58*a*	2
117	99*a*	5	2	100*a*	3	1	58*a*	2	58*b*	1
118	100*a*	3	1	101*a*	2	1	58*b*	1	59*a*	1
119	101*a*	2	1	102*a*	2	1	59*a*	1	59*b*	2
120	102*a*	2	1	103*a*	2	3	59*b*	2	60*a*	3
121	103*a*	2	3	104*a*	2	2	60*a*	3	60*b*	2
122	104*a*	2	2	104*b*	6	2	60*b*	2	61*a*	2
123	104*b*	6	2	105*b*	5	3	61*a*	2	61*b*	4
124	105*b*	5	3	106*b*	4	1	61*b*	4	62*a*	4
125	106*b*	4	1	107*b*	3	3	62*a*	4	62*b*	4
126	107*b*	3	3	108*b*	2	1	62*b*	4	63*a*	4
127	108*b*	2	1	109*b*	1	2	63*a*	4	63*b*	9
128	109*b*	1	2	110*a*	5	3	63*b*	9	64*a*	9
129	110*a*	5	3	111*a*	3	1	64*a*	9	64*b*	7
130	111*a*	3	1	112*a*	4	2	64*b*	7	65*a*	6
131	112*a*	4	2	113*a*	2	1	65*a*	6	65*b*	6
132	113*a*	2	1	114*a*	2	2	65*b*	6	66*a*	7
133	114*a*	2	2	114*b*	6	2	66*a*	7	66*b*	6
134	114*b*	6	2	115*b*	6	1	66*b*	6	67*a*	7
135	115*b*	6	1	116*b*	4	2	67*a*	7	67*b*	6
136	116*b*	4	2	117*b*	2	3	67*b*	6	68*a*	6
137	117*b*	2	3	118*b*	1	2	68*a*	6	68*b*	6
138	118*b*	1	2	119*b*	2	1	68*b*	6	69*a*	7
139	119*b*	2	1	120*a*	6	3	69*a*	7	69*b*	6
140	120*a*	6	3	121*a*	4	1	69*b*	6	70*a*	3

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	Page	Line	Col	Page	Line	Col	Page	Line	Page	Line
141	121*a*	4	1	122*a*	2	3	70*a*	3	70*b*	2
142	122*a*	2	3	123*a*	2	3	70*b*	2	71*a*	2
143	123*a*	2	3	123*b*	6	2	71*a*	2	71*a*	17
144	123*b*	6	2	124*b*	5	2	71*a*	17	71*b*	17
145	124*b*	5	2	125*b*	5	1	71*b*	17	72*a*	17
146	125*b*	5	1	126*b*	4	2	72*a*	17	72*b*	17
147	126*b*	4	2	127*b*	3	3	72*b*	17	73*b*	1
148	127*b*	3	3	128*b*	2	3	73*b*	1	73*b*	17
149	128*b*	2	3	129*b*	1	2	73*b*	17	74*a*	17
150	129*b*	1	2	130*a*	6	2	74*a*	17	75*a*	11
151	130*a*	6	2	131*a*	3	1	75*a*	11	75*b*	7
152	131*a*	3	1	132*a*	1	3	75*b*	7	76*a*	4
153	132*a*	1	3	132*b*	4	2	76*a*	4	76*b*	3
154	132*b*	4	2	133*b*	2	3	76*b*	3	77*a*	2
155	133*b*	2	3	134*b*	2	1	77*a*	2	77*b*	3
156	134*b*	2	1	135*a*	5	3	77*b*	3	78*a*	2
157	135*a*	5	3	136*b*	1	1	78*a*	2	78*b*	3
158	136*b*	1	1	137*a*	5	1	78*b*	3	79*a*	2
159	137*a*	5	1	138*a*	4	1	79*a*	2	79*b*	1
160	138*a*	4	1	139*a*	3	1	79*b*	1	79*b*	16
161	139*a*	3	1	140*a*	1	3	79*b*	16	80*a*	16
162	140*a*	1	3	140*b*	6	3	80*a*	16	80*b*	17
163	140*b*	6	3	141*b*	6	1	80*b*	17	81*a*	18
164	141*b*	6	1	142*b*	4	2	81*a*	18	81*b*	17
165	142*b*	4	2	143*b*	4	3	81*b*	17	82*a*	18
166	143*b*	4	3	144*b*	5	1	82*a*	18	82*b*	18
167	144*b*	5	1	145*b*	5	1	82*b*	18	83*a*	16
168	145*b*	5	1	146*b*	3	1	83*a*	16	83*b*	13
169	146*b*	3	1	147*b*	3	2	83*b*	13	84*a*	12
170	147*b*	3	2	148*b*	3	2	84*a*	12	84*b*	14
171	148*b*	3	2	149*b*	3	2	84*b*	14	85*a*	13
172	149*b*	3	2	150*b*	1	2	85*a*	13		
173	150*b*	1	2	151*a*	4	3			85*b*	7
174	151*a*	4	3	152*a*	2	3	85*b*	7	86*a*	4
175	152*a*	2	3	152*b*	2	1	86*a*	4	86*a*	14
176	152*b*	2	1	153*a*	3	1	86*a*	14	86*b*	8
177	153*a*	3	1	154*a*	3	2	86*b*	9	87*a*	10
178	154*a*	3	2	155*a*	2	2	87*a*	10	87*b*	11
179	155*a*	2	2	155*b*	5	2	87*b*	11	88*a*	8
180	155*b*	5	2	156*b*	3	3	88*a*	8	88*b*	8
181	156*b*	3	3	157*b*	3	1	88*b*	8	89*a*	8
182	157*b*	3	1	158*b*	2	1	89*a*	8	89*b*	7
183	158*b*	2	1	159*b*	1	1	89*b*	7	90*a*	4
184	159*b*	1	1	160*a*	6	1	90*a*	4	90*b*	4
185	160*a*	6	1	161*a*	3	3	90*b*	4	91*a*	3
186	161*a*	3	3	162*a*	3	2	91*a*	3	91*b*	2
187	162*a*	3	2	163*a*	1	3	91*b*	2	92*a*	2
188	163*a*	1	3	164*a*	4	1	92*a*	2	92*b*	1
189	164*a*	4	1	165*a*	1	3	92*b*	1	92*b*	17

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	Page	Line	Col	Page	Line	Col	Page	Line	Page	Line
190	165*a*	1	3	166*a*	1	2	92*b*	17	93*a*	18
191	166*a*	1	2	166*b*	5	1	93*a*	18	93*b*	17
192	166*b*	5	1	167*b*	4	3	93*b*	17	94*a*	15
193	167*b*	4	3	168*b*	2	2	94*a*	15	94*b*	12
194	168*b*	2	2	169*b*	3	1	94*b*	12	95*a*	13
195	169*b*	3	1	170*b*	4	3	95*a*	13	95*b*	13
196	170*b*	4	3	171*b*	5	3	95*b*	13	96*a*	12
197	171*b*	5	3	173*a*	1	1	96*a*	12	96*b*	10
198	173*a*	1	1	174*a*	1	3	96*b*	10	97*a*	10
199	174*a*	1	3	174*b*	6	3	97*a*	10	97*b*	10
200	174*b*	6	3	176*a*	2	2	97*b*	10	98*a*	10
201	176*a*	2	2	176*b*	6	1	98*a*	10	98*b*	6
202	176*b*	6	1	178*a*	1	1	98*b*	6	99*a*	5
203	178*a*	1	1	178*b*	4	1	99*a*	5	99*a*	18
204	178*b*	4	1	179*a*	4	1	99*a*	18	99*b*	10
205	179*a*	4	1	179*b*	5	3	99*b*	10	100*a*	2
206	179*b*	5	3	180*b*	1	3	100*a*	2	100*a*	14
207	180*b*	1	3	181*a*	4	1	100*a*	14	100*b*	9
208	181*a*	4	1	182*b*	1	1	100*b*	9	101*a*	8
209	182*b*	1	1	183*b*	1	2	101*a*	8	101*b*	9
210	183*b*	1	2	184*b*	1	2	101*b*	9	102*a*	7
211	184*b*	1	2	185*b*	2	1	102*a*	7	102*b*	5
212	185*b*	2	1	186*b*	3	1	102*b*	5	103*a*	2
213	186*b*	3	1	187*b*	2	2	103*a*	2	103*b*	3
214	187*b*	2	2	188*b*	2	3	103*b*	3	104*a*	3
215	188*b*	2	3	189*b*	2	2	104*a*	3	104*b*	2
216	189*b*	2	2	190*b*	2	3	104*b*	2	105*a*	2
217	190*b*	2	3	191*b*	2	2	105*a*	2	105*b*	2
218	191*b*	2	2	192*b*	2	2	105*b*	2	106*a*	2
219	192*b*	2	2	193*b*	1	2	106*a*	2	106*b*	1
220	193*b*	1	2	194*b*	1	3	106*b*	1	106*b*	18
221	194*b*	1	3	195*b*	2	2	106*b*	18	107*a*	17
222	195*b*	2	2	196*b*	2	3	107*a*	17	107*b*	15
223	196*b*	2	3	198*a*	2	3	107*b*	15	108*a*	16
224	198*a*	2	2	199*a*	1	3	108*a*	16	108*b*	15
225	199*a*	1	3	220*a*	3	1	108*b*	15	109*a*	13
226	200*a*	3	1	201*a*	2	1	109*a*	13	109*b*	13
227	201*a*	2	1	201*b*	5	2	109*b*	13	110*a*	11
228	201*b*	5	2	203*a*	1	2	110*a*	11	110*b*	9
229	203*a*	1	2	203*b*	5	1	110*b*	9	111*a*	5
230	203*b*	5	1	205*a*	1	2	111*a*	5	111*b*	5
231	205*a*	1	2	205*b*	5	1	111*b*	5	112*a*	4
232	205*b*	5	1	206*b*	3	3	112*a*	4	112*b*	3
233	206*b*	3	3	207*b*	3	2	112*b*	3	113*a*	1
234	207*b*	3	2	208*b*	2	3	113*a*	1	113*a*	17
235	208*b*	2	3	209*b*	1	2	113*a*	17	113*b*	16
236	209*b*	1	2	210*a*	4	3	113*b*	16	114*a*	13
237	210*a*	4	3	211*a*	5	3	114*a*	13	114*b*	11
238	211*a*	5	3	212*a*	4	1	114*b*	11	115*a*	10

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(of some Sanskrit and Prākrit words, used especially in *the Introduction, A Cultural Note and Notes*)

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P.	L	Read
22	5	MANGALA
31	23	Sthāṇu
31	45	emergency
40	44	Mākandī
55	29	Northern
69	44	the ear
79	21	of a *palli*
82	47	are (*for* like)

Prākrit Text

P	L	Read
1	12	वल्गिया विग्गस-
3	7	'सील्मइआ घम्मो'
3	21	can it be वो (वो) ल्लिग्गव, cf Marathi बोलके talkative or vocal?
5	9	कुतित्थाण य समवाप
9	4	विणिज्जियासेम
9	5	घण-समओ
9	12	अवुण्णए
10	12	दिट्ठिवाएहि
10	44	P om मे P वाहु,
12	14	उवक्य तेण'।
13	6	णिवाडिय
13	13	आसणमु मुहामणत्था य भणिया
14	2	अच्छउ ता
15	29	Better विल्यि with J
16	27	दीसइ मिलिए
20	2	साहिय तेहि
20	7	Better सोऊमीती
20	9	विप्पउत्तो
22	13	हेलाए
24	26	जिय-समुद्द
25	21	पाडलाहि
25	22	रत्ताहि
29	10	जाव य
29	12	रयणियरो
30	22	मोहेण
30	32	वाल्लुयाएं
31	14	मडवा सत्तायारेहि
31	22	रवि-तुरय
31	38	on the margin in J)
32	9	सुरगुरुणो
32	19	कुसुमवाण
32	24	असयण्ण
32	28	जणइ
32	47	P मुक्खस्स
33	18	मयरद-वद-
33	24	मुच्चति
33	29	सोय-महाव य बहु-भाग
34	16	जाण य गुच्छं
35	8	उवगमूण
35	14	जण-मणहर नयण-सोम्म गुह-रूव
36	17	विग्गीणया
37	16	गव्वग
38	2	परवाए
38	12	महोयर, following P
39	7	अपया पय-
39	17	तेइंदियएंगु
39	23	गदाइट्टा
44	31	किंचि य माणेण पुणो
45	13	णिद्दाएँ भीमण
45	21	बहु सीय
46	6	पत्यालियाइं
46	44	P एय य मति॰
47	48	(the page of J has
48	2	णिहणना
48	8	'जग्ग पविसामि'
48	11	-जालवली-
49	29	णा-याणिमो
51	5	वज्जावज्ज,
51	24	दूसह-पहरतो गुरु
52	14	-वद-
52	36	P जणो
53	14	बाल-कील्या॰
55	4	दट्ठु
57	7	तहाविवरीय
57	21	'णहि णहि'
62	28	मुदरो मही
63	31	रइय
65	26	-मल्लवोलाइय
69	13	भद्दगट्ठी
71	24	भागीरयि
72	49	को वारमइ
75	10	पलायमाणो
78	10	सुवण्णदेवाए
78	28	-हियमाण
78	36	P om सो मयण etc,
80	23-4	'एवमवज्ज वराओ'
81	9	वियड्डो
81	33	मुड्डाण
82	1	विलीण
85	3	वच्चनो
86	20	अयाणमाणस्स
91	30	गीयत्था
92	25	पवणुद्धुय
94	3	बहु असुह
97	10	°णवत्त-वर
98	29	कोइय

P	L	Read
106	18	उद्धाइया
106	19	गव्वुत्तुण
107	25	अवहरिय
108	27	चिती
108	28	–णिम्मविया ॥
108	30	–मेत्तेण
108	47	दिन्नाओ P चियानले
112	21	दुद्दु–
113	21	°सव्वओवेसओ
117	3	परिणिओ
117	27	बज्झो
118	25	वाहिउ
120	16 7	सयल-जक्ख
120	21	जक्खराया इमा
121	16	वलया हसउल
121	19	पतीहिं णच्चइ
121	20	भणइ व
122	1	–पाययासणे
122	2	–चलत
123	2	णिट्ठुर-थोर
123	7	मणिमतो
124	1	वाहणाइ अतेउरिआ जणस्स
124	4	Omit one जय
124	20	समुब्भिज्जमाण
125	30	उव्वट्टिऊण
127	29	पाणाइ किरिया
128	16	पणामियाइ
128	20	रत्तवण्णय
129	14	दिट्ठ-मेत्ताण
129	17	भिण्णासपुण्णा वा सव्वाई
129	30	उज्जुए
131	11	णेहुवेरा
136	24	ताइँ वि उज्झिऊण
136	25	पयत्ता उद्धप्पहार
138	14	अलया पुरि
142	1	उज्जोयणसूरि°
143	4	जो पमत्तो
144	1	सुहुम व बायर वा
144	2	मणावेइ य मण°
144	8	विणिज्जर
144	12	सजीव तओ झाइ ॥
145	2	भणामि,
145	38	for सपत्त
146	10	ताओ नए
146	15	जुवइय,
146	31	च एय,
147	5	सज्झगिरि
147	12	दव दडु etc , a gāthā
147	24	माहप्पावेय
147	27	बावड
148	31	भण्णमाणेण
148	31	'साहम्मियस्स वदामि'

P	L	Read
150	8	वाहाजुवलेण
150	20	मरहट्ठयसोरट्ठा
151	24	तेण भणिय
151	46	faithfully
153	12	देसीभासाओ
153	15	गणि काकणि सवाया
154	28	लुद्धागयालि
155	9	दढवम्मस्स
155	12	कुमारो 'जहाणवेसि' राइणा
155	16	य सा ।
156	29	गतु ता
157	34	उवट्ठिया
159	11	णच्चिय
159	29	–ववएसेहिं
160	4	जाणसि
160	18	दइयमुह
160	30	पयत्तो
163	8	उववण्णा
163	9	वणिय–
164	40	P खुहिय
165	26	कज्ज एव
166	11	ससुरासुर–
166	20	जुवाणा
166	21	णियरच्चणाइ व
166	33	पारियाय
167	21	घण-तरवर
168	21	महिंद
170	14	पुहइसारो
170	20	किं च तम्मि
170	48	य दियहे
173	10	कीरउ [एस] एरिसो
173	20	समागयाओ वार°
180	14	पेसेहिं त्ति
180	18	–दढवम्मो
180	32	गडूस अलज्ज विय
181	30	पयत्ता
182	26	इमाए
183	24	कुवलयमालाए
183	32	मोत्तूण
184	1	तओ सिद्ध ॥
184	6	इदगर्द जम्मा
184	23	तुम्ह
186	21	सिप्प त करयतो
186	32	अइणुत्त–
187	4	एय विर
188	5	वट्टए
189	22	दीण विमणा
190	14	रमणिज्ज ॥ ति
190	22	एय
194	29	जपमाणा
195	6	वणदवो
195	25	पडिवाओ,

P	L.	Read
199	17	णाम ह ह
199	31	पडीओ
200	5	अउण्णाण
201	21	वि ए रुच्चिए ॥
201	33	दसण विगुद्धि णाणस्स
203	8	घोसिउ
203	35	मूए
204	20	राइणा
205	39	जिआणं
207	20	यहतो
207.	23	विमग्गा
209	14	गहम्मेहि उवविट्ठो
210	6	गनाय-
210	26	जिण-वयणं
210	31-2	वरहु°
211	1	सह मुद्धो
211	3	कम्म विवरेण
211	6	-जग्गिय-
214	15	पाहाउय-
215	2	-मंदिरोवरि
217	32	सव्व सच्च
218	3	जयस्स
218	11	सम्म तु ॥
218	25	कुममए
219	21	अहजोणि सुगई सुआ
219	22	वा तस्स
220	9	कवग्गियम्मि
221	2	भिक्खण
222	4	वाम मुहमुम्ब
223	2	पिहण
223	31	एक्क वार ति
223	32	विलीण-
224	19	चाई कुसलो
224	26	कम्मक्खयपाए पलविउ
224	28	मुद्धइ गुण
225	13	मतवादिणो
225	25	-पूवय सिरत लोहिय
226	12	गह-गहिओ
230	1	णरय तिरि-मणुय
230	18	रयणगओ।
230	29	दसण मुणिद
231	11	भक्त च पाणय
232	17	वलिय-वलत
234	11	रेहिरा
235	11	सयवर,
235	18	उवगया,
236	14	कामगइद-गरुल-
237	21	ओवइय तम्मि पएसतरम्मि,
237	29	मुमुमूरियजण-
238	19	साहति।
239	3	हा हा अयाणुए
239	23	गहगणा-
241	3	कागग्गवण-
242	15	मयर्द्दी-आवरण-
243	15	उग्गुय-
243	23	जय
243	29	महता यागेवो
245	6	नियगहगुम्मेहि
246	23	पुग्गा
247.	20	वगुणदय
248	2	पवरेसु
250	27	वहि
251	17	पगल-थाम्म
251	29	भणिय
252	13	गज्जो
252	31	चितिय हीए
253	30	गच्छ
257	1	णागा
260	3	वमूग्गमन
262	34	मुह दीह-
263	2	समगु
264	18	भणतो
264	25	वयल्ल
267	29	पच्चिवाइऊण
268	11	बहुमाण
269	7	जाणामि
269	8	तत्थ ॥
270	14	अट्ठेव
270	19	व थ [पत्ते] पाणे
270	23	ण गित्तो
271	27	वि [मज्झ] मज्झत्थो
271	30	सामम्मि
272	25	णाय-अज्झयण
272	28	सिट्ठा
273	29	आयार-पगप्प
275	25	मुहाइं
276	27	णच्चिण-वाहण
276	31	बहुयाइ
277	26	कम्म सिद्धाण
278	21	जइ कीरइ
278	7	सुयणे य पाव
280	28	निच्छियाण मेत्ती
280	28	जाणा मणण
281	23	वयणय-
282	1	सुयण णेहेण
283	7	कइत्तणाहिमाणा
283	11	उज्जुमईण
283	26	कइत्तणाहिमाणो
283	32	सव्व-णाणाइ
283	41	अणतेहि सव्वेहि
284	8	
		महस्साइ

Sanskrit Text & Notes

P	L	Read
2	40	readings
*14	18	°वल्कोटि
18	32	[सामीप्य]
*28	13	ममोपरि समस्ति
*44	29	°तनय पद्मचन्द्र पुन’
*45	36	वारपट्टे
126	18	चउप्पनमहा
156	25	सेरीसी

